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To  
The Sacred Memory  
Of Our Great Leader—  
The Late  
Swami Brahmananda—

The First President of the Ramkrishna Mission,  
Whose genial temper, affable heart, keen intellect  
And high spirituality endeared him  
To all, far and wide, this  
Volume is respectfully  
Dedicated.

## পরিচয়

আজকাল আমাদের দেশে শিল্পচর্চার উৎসাহ সবার মধ্যেই দেখা যাচ্ছে। কিন্তু ভারত শিল্প সম্বন্ধে গ্রন্থাদির অভাব এত বেশি যে ভারতবাসি হয়েও নিজেকে শিল্পকে জানতে হলে বিদেশের দ্বারস্থ হওয়া ছাড়া আমাদের আর কোন উপায় নাই। আজকাল এদেশের দু'চারজন যাঁরা ভারত শিল্প সম্বন্ধে লিখছেন প্রায়ই তাঁরা প্রভু-তত্ত্বের রাস্তা ধরেই জিনিষটি বুঝতে ও বোঝাতে চলেছেন, কিন্তু কেবল ঐ ঐক রাস্তায় গেলে ত্রো কোন শিল্পকে কোনোদিন পরিপূর্ণরূপে বোঝা কিস্তা বোঝানো যাবে না। শিল্পের কয়টা প্রধান জিনিষ বস এবং প্রয়োগ বিনা শিল্পসাধনরহিত সমস্তই বাদ পড়ে যায় শুধু গিরস প্রভৃতদ্ব্যাদ্যাদ্যের পথ ধরে গেলে। এই জন্ত আমাদের বন্ধু প্রবর শ্রীযুক্ত মহেন্দ্রনাথ দত্ত এবং আমার পরম স্নেহাম্পদ শ্রীমান নন্দলাল বসু ও শ্রীমান শৈলেন্দ্রনাথ দে এঁরা তিনজনে মিলিত হয়ে বহুদিন ধরে শিল্প সম্বন্ধে যে সব আলোচনা ও গবেষণা করেছেন, গ্রন্থকার শ্রীযুক্ত মহেন্দ্রনাথ দত্ত এই পুস্তকে সেই সমস্ত চিন্তা ও তর্ক বিতর্ক একত্র করে আমাদের ও বিদেশের শিল্পার্থীগণকে অর্পণ করেছেন। গ্রন্থকার বহুদিন ধরে সাবা পূজিবা পর্যটন, নানাদেশের শিল্প সভ্যতা ইত্যাদির প্রাচীন ও আধুনিক ছাল ঢাল লম্বা করে এবং দ্বয় নিজের সাধন বলে শিল্প সম্বন্ধে ভূযোদর্শন লাভ করেছেন, সুতরাং এই পুস্তক সর্বজননে সর্বদেশে আদর পাবে জেনেই আমি যুগ্ম একটা নিম্প্রয়োজন ভূমিকা লিখতে অগ্রসর হলেম না।

আমার একান্ত কামনা এবি মতো আনো অনেক অনেক গ্রন্থ নিজের শিল্প সম্বন্ধে আমবা নিজেরাই লিখে চলি।

কলিকাতা

১৪ই ডিসেম্বর, ১২২১

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শ্রীঅবনীন্দ্রনাথ ঠাকুর।

## FOREWORD.

'Now-a-days a considerable amount of enthusiasm in the study of our Art has been awakened in our country. Unfortunately, there is such a dearth of indigenous literature on the subject, that even we, who belong to the country, are compelled to fall back on foreign sources.

It is true that recently a few of our own writers have been coming forward but they all approach and discuss the subject from the archaeological standpoint. It is obvious that by following this road alone we cannot get a full view of our Art, rather does this dry and dusty route hide away from our vision all the feeling, all the marvellous technique both of form and expression, in which lies its chief glory.

That is why I rejoice that my friend S<sup>r</sup> Mohendra Nath Dutt has put on record in this book the ideas and arguments and conclusions which were the fruit of his joint labours when he, with our younger colleagues S<sup>rs</sup>. Nandalal Bose and Sailendra Nath Dey, was studying and working together. Our Author has travelled for years all over the world taking note of the civilisation of many a land, as expressed in its arts and crafts; he has, besides, done notable work in the field, himself. So his book needs no introduction at my hands, but is certain to commend itself to students of Art both in India, and outside it.

If, then, I write these few lines by way of foreword, it is to congratulate my friend, the author, and to express the hope that other art students and workers of our country will not fail to follow his example

CALCUTTA

*Dated, the 14th December, 1921.*

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ADANINDRA NATH TAGOR

## PREFACE

The object of this treatise is to give a glimpse about the various aspects of representation to the public who on many occasions make a disparaging remarks on arts. The various divisions in painting and the various schools into which the subject is divided are to some extent dealt with in this volume. The philosophy which is guiding and governing the whole system of representation either on canvas or in stone is the main subject which is attempted to be shown.

The inner national life, the tendency, either to rise up or to run headlong into disruption are on many occasions kept concealed in history but art is the exact representation, the photo of the inner life of the nation by judging which all the secrets might be deciphered.

The present state of painting is indeed a fallen one and shows a strong inclination to lifeless art without any sanctity, purity or any ennobling effect. An attempt is made in this volume by comparative mention of the masters of the past and philosophic purpose in the painting to give an uplift, a vigour and ennobling effect in the representation.

If through Muse in its various branches—poetry music, painting, sculpture and architecture—a nation sinks down to lethargy and low status, it is through the Muse especially the ‘verbal’ and the ‘drawing’ arts a vista to higher life might be opened out to the nation.

A historian, an antiquarian, a poet a philosopher and a man of devotion will in many occasions find solace and

response from the study of painting and sculpture. The hidden meaning either in the social habit or in the mental aptitude is *exactly shown* in the representation. Art is the sanctuary where the men of intellect in several branches might find a resting place—a conclave—where they can exchange their thoughts. This is called real art, a living, vivifying dynamic centre which deifies an individual and uplifts a nation. Blessed is he who looks upon Art with sacredness and reverence.

It must be acknowledged here that the MS. of the latter half of the book was lost. A second version was made out from the mnemonic notes. Though the diction of the two writings in two different periods is somewhat different, the ideas and the mode of dealing are kept up to the original form. We beg the reader to pardon this discrepancy.

Gratitude must be expressed to our various friends and associates whose encouragement and advice and various material helps have farthered the cause of publication of this volume. Indeed their warm hearted co-operation is the main support of this book. Of various friends the following names should be mentioned with gratitude :—

Dr. Abanindra Nath Tagore C.I.E., Ph.D. Prof. Ananda Krishna Sinha M.A., B.L., Babu Nandolal Bose and Sailendra Nath Dey, (artist), Pranesh Kumar Majumdar, Ashutosh Ganguly, Ajit Kumar Sen Gupta, Santosh Kumar Dhur, Narendra Nath Sen Gupta, Brajagopal Deva, Lalit Mohan Mullick, Hem Chandra Nag, Saytendra Nath Guha and Babu Gour Mohan Pyne.

## DECLARATION

The sale proceeds of this book will be used by the Editor and his co-workers for some benevolent work.

3, Gour Mohan Mookerjee Street  
Simla, Calcutta  
*Snanjatra 9th June 1922*

Sd MOHENDRA NATH DUTT

# DISSERTATION ON PAINTING.

## CHAPTER I.

### WHAT IS PAINTING.

All the varieties of ideas rushing up one against another, make a clamour in the mind which brings about a confusion. Each and every idea is trying for its prominence and recognition over all the rest and thus brings on the superiority or the inferiority in the range of ideas. The ideas are different kinds of energy passing through various nerves. The mind,—a bundle of nerve-energies or ideas,—is always in a state of agitation. When the nerve-commotion is fading away and only one single idea or at most a group of ideas adding to each other remains alone in the field at the subsidence of all the rest, we generally get the calm state of the mind. Even when that single idea is passed over, an absolute state of equilibrium is reached. This is the state where the person forgets his bodily existence, the notion of the creation and the outside world. Every detached idea or subsidiary truth or the notion of separate existence of one's own self is a part of the grand presence or the eternity which is called the Prana. What it is by



itself nobody can express, for expression gives a partial and vitiated notion of the reality. It is in this stage when the mind is in completeness and is the same as the self,—no notion, no reminiscence, no relation, no condition is to be found. It is not the voidness or the annihilation of one's own existence or any mental aberration, but is the completeness, the fulness, the wholeness—where partial truth is not possible. Hence, the ordinary mind being accustomed to look at the partial truths and not into wholeness or non-qualified state, easily gets frightened and talks much about it in a discouraging way.

In this state of the mind the nerve commotion is practically at nil, so no picture be formed in the mind, for, picture means bundling up of qualities having some sort of dimension, form and colour. When from this higher flight the mind slowly comes down to the lower and grosser stage, the nerves get commotion, the equilibrium is disturbed and partial truths and ideas peep out from the commingling of the varieties of ideas, due to the commotion of several groups of nerves, thus vibrating in different intensities the notion of colour and form comes in. For, the vibrations of energy falling upon the substratum or the Prana pervading everywhere, draw out certain figures or rather record their own courses and movements by the intensities of the passage through obstructed or clearing smooth nerves. This recording of the nerve-energies is what we call pictures in the mind. If the person can detach himself and bring on the calm state of the mind of the upper

layer letting the lower layer of the mind or the subordinate groups of the nerve-system play out, we can clearly examine this recording of the currents of nerve-energies as they crawl out and draw varieties of figures, lines, colours and poses. Many wonderful figures can be visualised and wonderful and strange combination of forms might be seen which are never observed in the ordinary world. As by the intensities of cold, varieties of snow-flowers are formed which are merely meagre in number and formation, so in the mental stage the figures are astonishingly wonderful, and strange colours and combination of colours are visible which are never observed in the outside world. This is the real study of psychology and from this stage of mind and the observation noted therein, we deduce metaphysics, religion, painting and varieties of other subjects which attempt to explain the wonderful transformation of nerve-energies.

Some are inclined to think that the self-imposition or the reflection of one's own self in certain limited condition brings out this picture. It is only another form of saying that the notion of concreteness is the root wherefrom the agitated nerve-system brings out adjuncts and qualities which give out a definite figure with dimensions. It is for this reason that the notion of divinity or any idea that is tried to be conceived of in the mind brings out a corresponding picture, and the more clearly we can picture the idea in the mind the better is the conception and the validity of ideas and the intentions it forms upon the mind. The higher grade of mind

is practically observing the lower stratum of the mind in its agitated form.

The pictures when they first come up in the mind have no definite form but are mere dark spots hovering about without any definite direction; only an invisible centre is made which is giving in a certain locus to all the different hovering points. When the intensity of nerve currents multiplies, the different bits join together and form into dark patches but still in the hovering or indistinct stage. Gradually as the nerve commotion and diffused and irregular currents of energy subside and take a clear and definite form by rejecting unnecessary action of the unimportant nerves and bring out in prominence only the few nerves, the hovering patches get the tendency of a definite stage but still in a high state of agitation and flickering, and on and on as the calmness in the mind or nerve system comes in, the flickering stage slowly fades away, and a definite and stationary figure stands up till a complete figure appears in the mind. The colour which is due to different intensities of vibration always passes from different degrees of darkness into a little brighter or smoky colour in its various stages and slowly the varieties and distinctness of colour appear in the mind, having a tendency to whiteness or the near approach to it as its aim. Any person who has examined the transformation of the colour in his own mental pictures will pronounce the opinion that the colours are ranging from the various shades of darkness passing through other groups of colours and finally

getting the tendency to reach whiteness in its different grades and varieties. Roughly speaking, we might class the whole range of colours into nine groups,—darkness and whiteness are taken in along with the Vibgyor so that the number is nine and not seven.

One thing to be noted here is that, according to the development of different organs or the apertures and nerve-ending of the body, these impressions take a change in the course. To a person, whose retina and the optic-nerves are highly developed the pictures and varieties of colours will first appeal unto him but to a person whose tympanum and auricular nerves are fine the sound waves in the same pictures will be first perceivable. It is for this reason that men generally declare that he heard a voice as speaking out of the picture or in the conceived ideas. Similarly the theory applies to the olfactory nerves and others. It is wrong to suppose that there is hallucination in any way. These things are real and actually occur to a person but due to the simplicity of the mind, people on many occasions fail to explain the truths in different stages in the formation of the concept, so that in the picture we have the form, the colour, the dimensions, the pose, and in the intensified form, there is voice too.

The external objects are mere suggestive to form the pictures. In our ordinary state of mind we are observing objects as small bits and detached from one another without any continuity or similarity in them. The grossness in the process of our

observation makes a break after every digit, while the fineness or penetrating faculty of the mind passing through the gross form of the nerves always makes a stoppage in the way. Hence, the confusion or the apparent disunion comes in among different objects when we try to classify them. The different nerve systems in the grosser layer always try to clash against one another and the energies passing through them take a vitiated course which produces a confusion. It is for this reason that no two persons will agree as to the version and description of the same object. Yet both are right in their own sphere of observation. But when the mind rises to the higher level, the finer nerves are resorted to, and unity or similarity in different groups with different objects forming the groups gets a tendency to come into prominence. Higher grades of mind or the better intellects among men have the faculty of classifying different objects into one group. It is called the point of unity among different objects. Still when the mind rises to a higher level a notion of sameness or the idea of continuity comes in (for the theory is that one object is evolved out of the other or changes from finer to grosser forms) according to the amount of energy or number of vibrations got as initiative from the beginning or acquired from other sources in the course of transmission. And finally the grosser forms are dissolved into finer stage. This is the theory of evolution and involution.

The question now comes in, why the suggestive brings out one idea in a particular person and fails to

rouse up the same in others. At the moment one reaches the level of the mind wherefrom the identity between himself and the suggestive and then the unity between two or more external objects in the suggestive are observed, the observed notion of unity produces an effect in the suggestive. To put it in the physiological way, the especial groups of nerve-system chime in unison with the especial groups of tissues forming the suggestive; hence, the internal quality or substratum in the suggestive is transferred according to the fineness of the nerves into the observing mind—a sort of inductive current is passing from one to the other. And the more we can identify the observing mind with the substratum of the suggestive, the better knowledge we have of the object, and the picture is vividly formed as to its details. When the point of unity or the interlacing of one into the other is formed, the higher stage of the mind stands apart—a mere calm observer without being moved or affected by the various changes in operation. A medical man in diagnosing the disease of a patient has recourse to this process of the mind. He sees the disease and the affectations in the nerves, the various pains and tendencies within his own body, he becomes dual and within his own system compares the healthy and unhealthy states of the nerve system and thus detects the cause and the course of the malady. In Logic this portion of the mind is most important. This is called argumentation on possibilities. From the various groups of argument the most subtle point is picked up as the

cogent; commonly it is called intuition or self-suggestion of the mind. But strictly speaking, the very same theory is applicable to all the different system of thoughts. We make ourselves double and observe the external world within our own self, and in the same system we become the observers and the observed. We can have no notion of the outside world unless we know the first-hand evidence of our own mind and of our own system. The external suggestive only helps to rouse up the mind which is in a state of lethargy or inactive state and brings it up to a required pitch of unity and the rest of the process goes on by virtue of inertia. But the time of operation is so short that we always take it for intuition or *sui generis*. This is the theory how the picture is formed in the mind, and the substratum reveals itself to the observer. All philosophical truths, all scientific discoveries come out through this process.

Painting is not a mere drawing of lines and enamelling the same with colour but it is an acute psychological process which the painter himself very often overlooks.

Though the suggestive helps to develop the picture in the mind, the mood of the observer gives a *coating to the old picture*. The mood is the tendency or the amount of energy passing through different groups of nerves. It always puts a gloss upon the picture. The object observed remains as it is forming the picture but the mood or especial temperament of the person at the time sees the object either in a merry state or in a mournful one. Hence, Poets and

Painters describe objects either jolly, cheerful or in a state of melancholia. This is called the emotional aspect of the mind which sweetens the whole representation. This is called the pose or the peculiar posture and situation in the picture. In forming the pose or the temperament of the picture the observing mind takes in an area or sphere of the surroundings which is an adjunct or is helpful to form the pose. It is the main figure where the full amount of energy is focussed, but the exuberance of energy or the redundant portion of it takes certain other objects as auxiliary which are regarded as concomitants or additional qualities as helpful to form the picture. It is the qualified state of the mind which deals with attributes, congenial to each other forming one to be the centre and the rest as its orbit.

In forming the picture, though in ordinary cases we require an external object as suggestive, but in the highest stage when the idea is visualised, the same picture might be formed without any external help. The different arrangement of nerves and the energy coming out of them conform the picture in the process without any actual suggestive and the emotional portion will give it pose, colouring, dimension and a fine delineation. It is in this stage that the external and internal become the same. For, beyond one's own self whether be it his own mind or any external object, it is all the same. Every thing is external ; the question of time and space is immaterial in the higher stage where the Ego is prominent. His



own body, his own mind are also the external, only the Ego, the calm dignified observer is the real centre.

Painting is an attempt to represent or reproduce a picture of the mind through colour and lines or by certain suggestives. In the mind we have the picture, we visualise the ideas in a glaring form ; we stop short, compose our nerves and try to reach a calmness, a dignified attitude and sober state of the mind. We select a few materials—the colour and the lines and attempt to represent through this symbology what is passing inside the mind. The one is the ideal, the other is the representation. In this stage the painter actually remains in a state of conscious trance. He tries his utmost through these suggestive representations to bring down the ideal within the observing faculty of persons or to raise up the mind of the observer to the level and high pitch of his ideal. A few patches of colours and scratching of lines are mere means to reveal his mind to others, but scarcely he succeeds. He is availing himself of every possible material to reveal to others the visualised picture standing before him. Though in the lower stage he follows certain rules of drawing lines and putting in patches of colours, yet when he is maddened and intoxicated with high ideals, he forgets all rules and conditions, dashes out of the orthodoxy, makes a bold attempt through certain vivid scratching of lines which might be in many cases faulty of rules, but still shows the high temperament and the tension of his nerve. The irregular drawing of lines and palpable blunders of his brush are noted not to his discredit but to his glory. He

in the external object. This affinity or nearness between two sets of bodies whether they be human, or animal or plant makes the space or the intervening gap a sort of conduit pipe for the transmission of ideas or currents of energy, from one entity to the other. The human system contains within itself all the varieties of nerves and tissues that are similar to many objects whether movable or immovable. In common language it is called sympathy with each other. An interest is thus created between two objects. The very inner soul of the object, the very pith and marrow in the suggestive with all the various aspects and qualities in them gradually stand out in a visible form to the mind. Hence no question of reasoning or supposition in it, no question of possibility, but in the higher stages it is the direct induction. The object in its living form endowed with Prana speaks out in an inaudible voice all the secrets therein and becomes a part and parcel of the corporeal system of the painter himself. This is how interest is formed ; and interest leads to identification.

In representing an ideal the painter actually represents his own mind, his own dual self, by the suggestion of external objects. When in the deep state of identification, the inner and outer layers of the mind become separated, the outer layer or the changeable portion of the mind becomes identified with the observed object and the constant or the unchangeable part of the mind remains calm as an observer. The one part plays out the observation—Lila, while the other is the calm unchangeable one—Nitya. But

what is beyond Nitya and Lila we cannot affirm,—it is the Avaktyam, the unspeakable state. All that the painter does is that he bifurcates himself into his dual self, either from the real or projected self. In the first stage the mind of the painter and the corporeal form stand apart making the observed object as a separate entity. On and on as the mind rises the intensity or interest thickens, the corporeal form and part of the mind are transferred and attached to the object. In this second stage the mediocre painter shines well, but when the identification between the observed-object and the mind and corporeal form of the artist are identified the whole group becomes externalised and the qualified self becomes the observer. The external vanishes, the concept in its concreteness with form, pose and colour stands out; and the inner self becomes the witness, or Sakshi. This is how the substratum, the Prana of an object is found out. In this high stage the painter, the scientist, and the philosopher become identified. New truth, new relation, new aspect of viewing the object are discovered, which ere long eluded the vigilance of the casual observer. This is how a real artist discovers new truths and is called a philosopher. The nerve-system gets a transmission and the vibratory commotion sets in. Now, gradually the pictures are formed into their various shapes with an amount of sentiment and emotion, which brings out the pose as expressed by the movement of the eyes, the position of the arm, the angling and bending of the chest and the neck and gradually as the emotion

deepens, the different colours come out on the face as its natural hue and in every transposition a group of other objects are taken in as mere adjuncts which have much affinity or connection with one another or the central figure. These auxiliary objects are known as the back-ground or suggestives to enhance the grandeur or dignified spirit of the central figure ; so that, the painter in representing the external object actually represents his own inner state as he would have been, had he been turned into the external object. For instance, in representing a lion pouncing upon its prey, or a bull running about in quest of water when parched with thirst, the facial movements of the object are the same as the painter would have had, had he been metamorphosed into the other object.

In the process of conceiving the idea before representation, the painter tries to detach himself from all external surroundings, keeping his mind fixed upon only one point, the suggestive, and gradually as the intensity deepens he loses his physical form, and the surrounding objects, the walls, etc. all vanish away ; he lives in a void with the suggestive object and nothing else. The mind makes introspection and retrospection—the inward and the outward courses. The outward coating or his corporeal form slowly fades away. He forgets his own body and limbs and deep meditation comes in. The more he can make himself incorporeal, the better he can understand the other thing—the suggestive ; and as the notion of observation rises higher and higher from the corporeal

to the incorporeal, the suggestive and his gross corporeal stages drop off and in the highest stage the presence of the substratum of one becomes identified with the substratum of the other. In this highest stage the painter sees the object, visualises it, but cannot move his body—a state of conscious trance is reached, the divinity or Prana of the object then reveals and slowly as he comes back to his corporeal form and gradually comes down to his separate bodily existence he brings back with him the reminiscence or the notion of the ideal and tries to draw out a few lines and marks to make a suggestive of the idea which he had visualised. It is through this constant state of meditation of making oneself incorporeal and coming up to the higher stage of the mind that many painters in the later days of their life turn out to be saints ; for meditation of divinity must pass through all the psychological stages which the painter is undergoing. The real painter must be pure in mind and pure in body and saintly in his behaviour that he might reveal the pith and marrow of the idea.

Painting might be called a system of philosophy written out by symbols and colours. In psychology and in metaphysics the philosopher tries to represent the mental changes in the various stages up to the transcendental one, while arguing he poises one set of arguments against the other to bring out a conclusion. Direct argumentation proceeds into certain stages, but when the conditional stage is passed over the mere innuendo or negative procedure is all that might be spoken of which the reader is to conceive

and realise himself. Painting has very much the same function and the same mission to fulfil. All the varieties of sentiments, all the effects that might affect the nerve-system into the various stages of contortion and finally into still higher stages which the painter himself has conceived and visualised, are attempted to depict the representation, primarily by certain conventional lines and when the qualitative state is passed over, the negative procedure of expressing is the best suggestive for a still higher stage and ideas. It is a system or device brought out to represent the psychology through figures and colours. Actually there is not much difference between philosophy and painting so far as the higher grades of painting are concerned.

Poetry tries to suggest the higher life by conversation amongst different persons. The one person is speaking out and trying to probe into the mind of the other and by this reciprocal process the grandeur of the mind or the higher stage is revealed. And the varieties of ideas and sentiments are recorded through this process of conversation. Music takes up a different line and has for its vehicle the sound-waves which affecting the tympanum gives a shaking to the whole nerve-system and the ideas stand out. Painting has the the same mission to fulfil but takes a different procedure. It takes up the sense-organ, the retina as the special instrument and by affecting and influencing the optic nerve the other functions are developed and brought out to the higher stages. Divinity in a man or

in any object—the very inner light—is attempted to be developed. It is not the argumentative philosopher who is the only person in the field to deal with the mind but the same mission, the same function is attempted by various other thinkers by their own means and medium and every one tries to take hold of his special line as the primal object to appeal to. Philosophy is not the monopoly of a particular class but is a common subject of every class of thinkers who take independent lines to work out their ideas.

It is very often supposed that painting gives a satisfaction, complete and entire, to the observer. The minor class of paintings, which are of an effeminate character might do the same. But the higher class of paintings based entirely upon psychology and having the import to develop the human mind through various grades of cerebration takes a different aspect. By the mere suggestive a yearning is created in the observer, a longing, a burning-thirst to know more than what is represented by the lines as mere hints to something higher and transcendental. The suggestive only affects to open out a vista for the higher life. It is not complete by itself but the mere first link of something which is not shown. And as the longing increases the observer being affected and gradually saturated with the ideas that are coming out of the representation apart from the colour and the lines, slowly gets the tendency of casting off his corporeal form and enters again into the region where he becomes incorporeal. This incorporeal stage leads on the point of affinity between the two entities

and gradually one becomes the other and finally the unification comes in. The representation becomes observer and the observer becomes representation. The casual observer scarcely finds Prana in the representation. He talks much about colours and lines and cannot read out the mind of the painter. Both must be attuned and must chime in unison before he can appreciate what is meant in the representation.

We have said before that in the act of representing an idea or giving some vivid representation of the visualised object the painter is absorbed with the ideas. The ideas as they grow in intensity and vividness affect the system of the painter. He loses his own self, a sort of feverish excitement thrills through his nerve, he becomes a sort of monomaniac to all outside world except to his own point and to his own representation. All the different organs get a lull for the time being, the high tension passes through the nerve, he seeks for no other object, he knows nothing of the world, neither can he hear any thing ; but in his calm moody state visualising the ideas as if moving and talking in a pantomimic form, the painter himself is a mere observer—a nonqualified one without any corporeal form. Gradually when the rapidity slowly fades away, he returns to his corporeal state and in a hasty mood regaining the control of his nerve system, quickly draws out a few lines, a few suggestive hints, which reveal his entire mental state as to what pitch of mind he was in when the lines were drawn. On many occasions in the after-mood he is quite astonished to observe his own



mind and suggestives. This is called the superconscious state or the high transcendental state of the mind, when the best representations of the artists are ever made. All the master-pieces of the artists were drawn in the super-conscious state. The rules as to lines and colours are for mediocre people and novices. The masterly mind very often breaks down all such rules. For, in that high stage of visitation from the living God no rules, boundaries or conditions are of any avail. The external and internal become identified. Either the inner self of the painter bursting out of his material casing enters into the visualised ideas, or the visualised ideas in this state of high potency enter into the mentation of the painter and gradually both become the same. Unless there is an actual identification no masterly representation is ever possible.

Some are inclined to think that experience and observation are the best means of developing this faculty. But experience and observation deal only with the lower grades of nerves and are put into operation when coming in contact with lower grades of ideas which are too common and too trivial in the ordinary run of mind. But in the higher region when the person becomes incorporeal, experience and observation cannot help much as the higher nerves are brought into requisition to view the ideas. Experience and observation only can give an inertia and the original impetus to develop the energy and mental course in a certain direction so as to bring out the resultant; no effect, other than this is derived from such. The person who depends upon his experiences is entirely

a mediocre thinker whether he be a philosopher, a poet or a painter. He can express mere conventional ideas and qualities but the substratum in the object never comes unto him. It is then only when the mind reaches the point of affinity between the observer and the observed or gradually identity is established between the inner self and the observed-object, that the originality or individuality opens out. A scientist discovering the qualities of an object at first takes the help of an instrument but in the higher stage he shakes off the paraphernalia and lives in psychosis. The more he can identify himself with the observed-object the more the corresponding nerve-system gradually opens out and revives, (for in the human-system nerves are so formed as to correspond with different feeling and actions etc.) and in this stage of identification the observer sees the Prana of the observed object which escapes the scrutiny of others. A painter's mind goes all through the process of psychology without it being known to him. Hence it is said, painting is philosophy written by lines and colours; and the amount or height of visualisation developed in the observer the same is infused in the ideal and recorded by lines upon a canvas. The state of the painter's mind is artfully written out by certain suggestive lines, and the perfection of a painting depends upon the nearness or approximation of representation as to the ideal. Thus we have the various term—a dull painting, a living painting, a transcendental painting, etc.

Though painting has now become a secular subject and is studied by many people without any purity of mind, yet it is a natural gift of mankind as might be observed in the mural decorations of the nomads and the aborigines turning down into tattooing of the face, body and even of the teeth. But high uplifting-ideas, ennobling thought to attend—to reach the divinity was infused into the arts by the Monks and the Vikshus. Even among the Assyrians and Egyptians the sculptors were the officers of the temple and belonged to the sacerdotal bodies. Out of the great veneration and love for the Master the monks attempted to represent the ideas, the daily life of great men in the form of statues and paintings, to appeal to the mass in the most effective way and to rouse up their veneration and intense love for masters, so that the monks became afterwards sculptors and painters. And as they continually thought and pondered over the feature of the Master, his daily life and incidents, a sort of transfiguration came into the physical form and gradually these monks became great saints. The more we think upon the ideal the more we become the saint whether we try to represent it in an external form or turn the same into psychosis. Even the nail marks on the body of Lord Jesus sometimes appeared into physical form on the person of the devotee, when the transfiguration became intense. The first thing required for a painter to develop the higher faculty is that he must have the reverence, purity, the great love and fervour for the ideal, which

Inter-est means, the existence of a constant relation that is between two entities ; a tie is established between the two bodies, one the mind of the observer and the other the form of the observed object. In the beginning or in the first stage the observing mind gets the notion of the entire thing without caring for any detail. The special qualities, the special formation he cannot observe, only some hazy notion of the object is retained in the mind. This might be viewed as the loose energy of the observer projected towards the object which rouses up a vague idea of the object. But as the interest is deepened or rather made tangible, the deeper layer in the observing mind is opened and the energy makes an introspection or takes an inverted course into the mind of the observer and a corresponding amount of fineness of details is observed in the object. At last a state is reached where the substratum of the observing mind observes the substratum or the Prana of the observed-object. This process requires a deep amount of concentration and control of the nerves.

When the substratum or the Prana in the observer finds out a correlative in the observed, a state of bifurcation comes in. The observer himself becomes as it were, divided into two halves ; the better half or the higher region of the mind remains calm and dignified as an observer and the other half or the lower-layer of the mind stands out as a separate entity. It becomes two separate entities in one corporeal form. The one is observing the movement of the other ; and as the

bifurcation is established the external or the suggestive becomes unified with the lower half of the mind. This is called identification or entering into the very pith and marrow of the observed object. The external world as represented and developed by the suggestives becomes identified in every respect with the lower half of the mind and forms one single group, while the observing mind becomes a separate entity. It is thus commonly said that the person is identified with the object. The facial expression and movement, the intonation, the very gesture and posture of the person if closely observed at the time, give out reflections and broad hints that he is no longer the former person but greatly changed. Actually he thinks himself the observed object in every detail and in every phase. Sometimes the reminiscence of his former self, even his name and identity he forgets and behaves in a way as if he is the external observed-object. It is in this stage of the mind that the people often take him to be off his mind.

But when the calm is established, a repose is felt all over the nerve-system and the internal workings of the observed objects appear to the higher region of the observing mind as the transformations of the lower self. The thought-readers and men of similar class knowing this process of identity often take advantage of the common people. It is called the reflection of the mind. It is a very dangerous process ; the thought-readers very often degrade themselves while trying to identify themselves with the low degraded ideas in the mind of a drunkard or a

murderer. Psychologically we cannot understand the mind of another person unless we put it by dividing into higher and lower planes and identifying the lower with the observed objects.

The process of identification is a very strong one as the original mind or the temperament of the observer has a certain function of its own whether the person is in jolly, frivolous, solemn or angry mood. Every external suggestive appears to him coloured with his own temperament. The original impact of energy or the initial starting commotion, though apparently fades away, when put into the strong glaring light of suggestion, retains its own tendency in a slight form. The covert form of energy or the initial one amidst all the varieties of transformation still lurks and proves its existence in giving a cast to the whole representation. It is thus that the mood or the special temperament of the person might be detected even in his reproduction. It unconsciously works and shapes the object in that particular mould.

When the identification with the external object and the bifurcation of his own mind are properly carried out, the painter is in a position to observe the real position of the object. He focuses or puts into reflection in a vivid tangible form, his own nerve-system and the ideas and movements therein being identified with the external object form a continuity with the observed object. He calmly poises himself in his upper self in a dignified mood and without any sentiment or emotion or any disturbing element observes his own reflecting self full of sentiments and ideas,

He sees how every nerve and every idea is crawling about, making combinations and dissolutions, changing the various lines, and sometimes smiling, sometimes weeping,—and all these transformations are as if put out on a canvas—and then he takes note and marks keenly every partial movement. We can know nothing of the external world unless we know our own system. This is the case with every scientist and every discoverer of great truths. The more he can intensify the process and minutely observe the details, the better he can understand the external world. Whether the bifurcation is of the mind of a botanist or of a physicist or of a medical man it is all the same. This is the great psychological truth which developes the higher faculty of a person. The dual-self, the observed object and his own nerve system having been identified with each other, a medical man reads out the ailments of the patient. This is called diagnosis or as it is called in the logical language inference from suggestives and possibilities. In this stage the person cannot give any reasoning as to its detail but bluntly cries out — “I feel it in my nerve, it must be true.”

When the observation is calmly carried on in an unbiassed mood, without any notion or rippling of any idea, and the identified dual self is allowed to play in various frolics, a distinct picture is observed as standing or inclining in a particular way. The external suggestive might in some cases be said as giving out the position and situation in the formation of the particular figure, but in the case of pure ideas scarcely

there is any correlative correspondence. The ideas stand out in a vivid form and expressive of any sentiment higher or lower. The painter's own nerve gets transformation and transfiguration,—even his natural hue is changed, and in his internal stage a great cyclone is raging on. Every thing that is old or uncongenial is blown up, a new combination, a new arrangement is made. The observing mind is astonished to see how the figure—a vivid picture—is standing before him with some notion of sublimity in it. All the dormant nerves, all the latent energy of the system are roused up into activity by the impact of suggestion, external or internal. And every tissue is transformed and made into a combination according to the inertia. Thus from the start a new figure appears. In mythological language it is very often read that out of his own mind a divine being is created. It is called mind-born. Every possible picture might be formed in this state of transfiguration except from a set of ideas which are contradictory to each other. Thus we cannot form the picture of a square circle. A person in deep meditation might easily be pictured out by this process of doubling one's self. Every dormant nerve must be put into activity, the latent energy or *substratum* is roused up and the mental picture will appear to him as that of a person in deep meditation. In other words, he puts his active-half of the mind in a state of deep meditation and the observing-half taking note of the movements.

Every current of energy being tied with the combination of diversities of nerves. keeps up its



external or finer form which brings out the shape. These shapes or dimensions or rather the directions or the combinations of the current existing or standing in a momentary glance bring out a picture which may be fluttering or standing firmly in a vivid glaring form and in the still higher state of the mind, the pose is formed by the invisible tendency of the energy generated by the standing figure, having dimensions. To put it in a different language the depicted figure gives an impetus or inertia to some higher life which is to be thought of in future. This is called the pose or the teleological inference which might be deduced from the standing figure. It is partly revealed and partly yet concealed. The pose brings about some yearning to the still higher life where neither line nor colouring can penetrate. This is how psychologically pose is formed. It is the back bone, the real vital essence in any painting or representation. Colours and other paraphernalias are of minor importance. It speaks out how the mind of the painter reached the climax when he visualised and drew the picture. Mere conventional bendings and twisting which are a negative form of picture do not give out the pose. It is the divinity that is speaking out; the real essence, the substratum that he visualised and carries away the mind into some unknown region—there to lose all entities even the separate existence, and there to be diluted with the all-pervading One. To sum up the above we may say, from the external suggestive comes the current of energy which brings out the mental picture and the mental picture being

itself a suggestive brings a still higher state. So that the pose is a suggestive of some higher line out of common suggestives. To put it in a terse language it is the suggestives of suggestives.

Theatrical actors having the knowledge of poses by the internal workings of the mind very often try to represent the ideas by the movement of the limbs. To express any emotion whether it be simple or complicated the actor tries partly by the intonation of his voice and partly by his pose to express the commotion and agitation that is passing in the mind of the character. In *Tableau Vivant* no artificial sound is used but only posture and pose are taken hold of to express the idea and to produce some effect in the mind of the audience. The higher class of actors have some knowledge of the psychology in their practical dealings with the ideas but generally they use the emotional part of the mind as expressive of violent agitation and action, but the common higher sentiment they reject as the mass of audience does not appreciate the higher function of the mind and its expression. The mind of the painter and the mind of an actor have much affinity so far as the sentimental portion is concerned, but in the higher layer of the mind the painter goes ahead of the actor. Even though the dramatist might have represented all the various stages of psychosis, and the actor might be acquainted with the higher functions of the mind yet his profession does not allow him to bring them out into action as the public do not often appreciate them.

In the higher painting where a grave and majestic tone is to be presented, the sentimental portion of the lower self is dropped off. The vigour, the pathos and the tendency to the higher life are exhibited. In reading this class of paintings, a different procedure is followed from what is observed at the first glance in the representation. First observe the facial movement and set of lines expressing the nerves and tissues of the face and some sort of idea will be had. Go deeper into the representation the first or the prominent set of lines will vanish, and another set of lines which at the beginning was concealed in the back-ground will stand forth and different features of the paintings will be observed. But when the observer is identified with the representation the second group of lines also vanishes and a third group will come out representing the real nature of the painting. In every reading and rejection of the group of lines, the observer gradually undergoes transformation till he is taken as both the observer and the observed; and in the highest state the identification is complete. The observer becomes the same as the figure in the representation—his distinct personality slowly fades away,—whence comes the vividness—the life of the representation. The ordinary paintings might be pleasing to the eyes for the time being but their memory a little while after fades away and can never be revived. But in the higher class of painting indelible mark stands upon one's own system which the observer carries with him all through his life.

In the highest class of paintings known as the ideal or philosophical representation of pure ideas merely external suggestive or any sentimental aspect is not taken of. The painter casts off his corporeal form and tries to live in the higher stage of the incorporeal self. His notion of the surroundings, the time and the period, his own physical form all vanish.

He becomes the mere existence without any quality. The more he can get rid of the trammels of his flesh casing, the more his real nature or his personality is revealed. And in this non-qualified stage the visualised ideas, their purity and grandeur become identified with him. There is no body but only the ideas and his self remain, and both are the same. If any stranger observes him in that state of absorption and identification surely he will take him to be a deranged man—the eyes vacant, the face without emotion, the limbs without motion, a sort of living dead man. Talk to him he does not hear or understand the voice, he cannot observe or remember the names of the visitors but is apparently in a state of stupefaction, he forgets the time of his business or of any engagements he has made with others, and is taken to be of aberrated mind losing his own ordinary nature. This state of mind might be called super-consciousness or the state of trance. For "The mind is most active when most in solitude and only serene, calm, dignified, majestic and attractive feature is observed in his demeanour.

After this visualisation and identification when he comes back to his corporeal form he sees the

world in a quite different light. Everything is surcharged and coated over with the tincture or the glamour of the visualised idea. In conversation either he is moody, or talks irrelevantly only about his visualised ideas which makes people often think of him as deranged.

And as he comes down to his corporeal form a violent agitation in his nerve-system, a heat current is produced which puts him to much discomfort. Scarcely has he any charm for this world. He likes to soar high and remain in communion with his ideal. In this stage when he has got the control of his nerve system he hastily draws out a few lines representing the hand and the face, the position of the eyes, leaving the rest of the figure to be developed in future. Sometimes it takes him several days to cool his nerve-system and get a control over it and then in a second stage of absorption he attempts to draw the figure. The actual observed-figure, the ideas which he has visualised vanish, a faint remembrance of the past lingers and is much deteriorated and broken down, when attempted to put under a conditional stage—in tone, dimension and colour. He gives a mere distorted version, a disfigured photograph of his ideal as a visualised object. Though to him this representation is a mere clumsy figure of the reality—to the world this might be called the highest work. Sometimes it is found that only the drawing of the head and little outline is represented but the other part of the body or the colour or the back-ground or any other embellishing conditions are not used. His

apparent failure is the great cause of his success. This class of painting is called the philosophic one. And the painter generally turns out to be a saintly man. In a few pencil marks he attempts to represent the whole of divinity, the real absorbing and attracting feature in it which the painter has observed. What to do with colour and other embellishments? These things become childish in higher paintings. This sort of painting is not a professional one but a mere representation, a hint of the high stage of the development of the painter's mind. The Buddhist monks and the Christian attempted this class of line-drawing and not colour representation.

Every layer of mind gives a corresponding representation and relation to the world, and when the higher plains of the mind are reached the creation is observed in quite a different light. These ordinary relations either vanish or get transformed and a new relation is observed therein. This might be called the point of unification between the observer and the observed creation. From the conditional stages the mind tries to go up into the unconditional or pretty much near to it. In this calm harmonious and rhythmic stage when the observer and the observed are sometimes identified and sometimes duplicated, new aspects and new truths are observed. This psychological stage is applicable to every class of mental activity; and when the person comes down to the ordinary level, he brings down the new observed thing and tries to chalk out a new line of activity. When the painter has to draw any particular line or any special

colour or pose or back-ground according to rules, the highest class of mind actually becomes the creative agency—the founder of a new school which ordinary men are to follow. There is no arbitrary violation of any rule, neither wilfully ignoring of any condition. But the developed mind actually sees certain new truths which have been overlooked by the previous masters and he tries to add this new truth into the store of available knowledge. This is how a new school of painting is formed. It is for this reason said that the real painter combines in him the functions of a philosopher—a poet—and of a saint.

## CHAPTER III.

### COLOUR.

The vibrations in the nerve system produce a current and in their aggregated form bring out the figure. But in the state of excitement or commotion every class of nerve is put into requisition and brings out some desired picture. Nerves are all interlaced and interdependent. In any state of commotion not only one especial group is excited but all the other groups which are connected with it are also put into a vibratory state. Ideas are never simple, but compound or complex, two or more underlying ideas are present in the very same thought.

By the excitation of the general system of nerves we have delineation of a figure, and at the same time in the other bunches of the nerve the optical tissues become active and in the modified form the auricular and olfactory nerves too. Strictly speaking, when a function or one group of nerve is made active the corresponding group of other functions is more or less developed and all these in a state of harmony bring out the desired picture.



Every nerve and every atom are potentially endowed with all the functions. Every atom has the potentiality of vision, hearing, taste and touch. By the process of accumulation of the atoms in a particular line or direction, the tissues are formed and so also the nerves. Hence, the nerves and tissues potentially possess all the functions, but the organs being organised system of nerves got a especial development by which the especial function of that organ is marked out. Generally, we note a especial nerve or group of it, havinge especial function. This is an easy way of classification. But in reality, the subordinate qualities or potentialities are inherent in them. In the development of the process of cerebation or mentation, the optical tissues are equally put into requisition.

When any impetus either internal or external affects the nerve system, it brings on excitement or commotion in the whole system. The commotion or excitation bein in the upper layer of the nerve-system produces ineffective or transitory waves, which are not of much value. But when the excitation goes deeper into the system, the outward nerve-system gets a lull and deep seated tissues are roused up. The more the deeper nerves are made active the better becomes the state of the person and the higher functions of the mind are opened out.

Though in the ordinary state, we are viewing an object through the retina and getting many pictures of the object, yet we forget to mark out the details of the peculiar things in the pictures. But when

we go into deeper layer finer nerves in the various organs come into operation. The outside-world soon fades away. The ordinary object we cannot see, but new pictures and new forms come up before the mind's eye. In the first stage, a hazy picture is formed. But gradually, as the intensity of vibration in the finer nerves becomes greater, the conceived picture takes a definite form. Our conception of an object must have form, dimension and colour. These are the three functional qualities of an object. Though form and dimension come in the beginning to shape the figure yet the amount of energy or the intensity of excitation of the finer nerves are measured out by the different tints or hues that are put on the conceived figure, forming the third dimension in the picture.

It is for this reason that we see, first the smoky colour, then gradually passing through various tints try to approach whiteness or effulgency. The painter in his deep mood marks out the pose, the adjunct, the colour in the conceived picture and tries to bring up the observer's mind to the pitch of the colour which he conceived by infusing certain paints on the canvas. But the real and exact colour, hue and shades of tints could not be represented on the canvas.

In spite of our especial liking for some particular colour, most persons are colour-blind. A very few persons have fully developed tissues of the optical nerve to appreciate the various tenors of colour. But the majority being colour-blind fail to appreciate the broader and finer variation of hues in objects. This is due to the defect in the tissues of the nerve.

The optical, the auricular and the olfactory nerves, being organised bunches of tissues, running out in different directions bearing special functions of their own (but in the whole human system the ramification of nerves being interlaced and interdependent) the current of energy though intended for one set of nerves will generally run out into different channels or different groups of organised nerves called the organs. It is for this reason that men in their high excitement will make an ejaculation seeing through the ear and hearing through the eyes. The impetus though in the lower stages generally come from outside affecting only the grosser nerves yet by practice the excitation will penetrate into deeper nerves, so that without the external stimuli the dormant energy in the deeper layers of nerves by mere suggestions or mental projection will bring out the desired amount of excitation in the much deeper layers of the nerves and produce the desired form with colour, dimension and pose. Outwardly the excitation might come through any of the appertures either the auricular, olfactory or any other functions, but when transformed into their finer stages the same desired effect is produced. So it is how in hearing music we sometimes find a figure standing before us though the eyes are closed.

The amount of energy generated in the nerve-system when projected upon Chit-Akasha or the calm placitude state of the dormant energy will bring out the figure. The duration, the flickering or the

stable state of the projected figure, the hazy, the glaring and the effulgent colours of it are the measurement or index of the amount of energy generated in the nerve-system. And the affected nerves will be classed into grosser, deeper or the much attenuated groups. And as the energy in the system gradually sinks down the projected figure will slowly fade away and lose one dimension after another till the last bit is crumbled into pieces and nothing is seen. And when the mind returns to its normal state, the old associations come back and he sees the walls, doors etc. This is called the projection of the mind on the Chit-Akasha. It is how the mind from corporeal runs up into the incorporeal stage.

In our emotional mood, in all violent excitements, the outer layers of nerves are violently agitated always in big amplitudes, making pauses at intervals and unrhythmic vibrations in their passage. Every violent emotion transforms the whole nerve-system in quite a visible form and every mood has a corresponding tinge of colour. The rhetoricians and poets always talk about the variations in colour when observing any emotion in the mind. The best way to observe the changes is to cause the outer system to be agitated in a violent way according to certain mood and to keep the inner self in a calm dignified state to mark out the passage of excitation of different nerves. It will show how the energies are concentrating and diverting from one set of nerves to another producing a heat current and bringing out

transformation in colour within his own system which gives a reflection upon his skin. The transfiguration in the nerve-system will have a corresponding transfiguration in colour. This subject comes entirely under physiology and only shows a closed connection of painting with psychology and physiology. The stimulus either external or internal affecting one particular point comes first into the chest then passing through the arms and letting it goes up into head then into the legs and the lower part of the body and finally affects the eyes. When all the higher and lower functions are affected or all the functions from the more developed to the less developed are excited, the energy comes last into the eyes and the pupil is turned. Hence a few seconds more are required to make his eyes glaring or otherwise after all the functions are affected.

In ordinary cases the exultations or the emotions are marked out by the change of colour on the cheek, the tip of the nose, the lips and the chin and finally by the position and the different tinges on the eye balls. Poets very often try to represent different emotions by measuring the different colours on the face. The colour on the chest is modified also as the upheaval in the heart brings out a gush of blood into the arteries and hence through the nerve system. Even on the arch of the foot, the tip of the fingers, the tip of the ears, and in forehead too the transformation of colour is marked out. This sort of transformation brings about the distinction between natural hue and emotional hue. Whatever might

be the natural tinge, violent agitation will in every case bring out the same emotional hue on the different parts of the limbs. This is called the glamour or the causing of infusion of different tints along with the natural colour. The position of the nose, lips, the shrinking of the skin of the forehead and the position of the eyes will also keep in harmony with one other. For, in excitation all the different nerves will work out in unison only their channels and manifestations are different.

In the lower class of paintings, which are intended for the people and the casual observers the violent sentiments are expressed by dazzling colours as if plastering the canvas with a lump of coloured oil and overlooking the psychological rules as to the position of the head, face, eyes and the expression that are coming out through the pose and particular movement of the face and of the tints. This sort of colour-painting might attract the ordinary gazer but never can produce psychological or permanent effect in the mind of the observer. It might be called an unpsychological coloured paintings for the amusement of boys and girls.

In the higher class of painting the bright and dazzling colour becomes less and less, and more attention to delineation and expression of higher sentiment is paid. The clumsiness of colour is in most cases a distasteful one and only the necessary portion of colour is required to enhance the effect of delineation. The pose is the main point aimed at. But still the colours are controlled by

the ordinary rules of emotion and the variation observed in the external world.

In the highest class of painting where the pith and marrow is tried to be expressed, the soul must be depicted in a living tangible form—what glamour of colour is then required? All the finer-nerves and tissues, all the muscles are dexterously brought out into prominence, and arrayed one after another so as to give expression to the vivid tangibility of the soul. Though we generally take the position of the eyes as the climax, as the summation of ideas, yet the different nerves and tissues of the face and of the whole body as expressive of the tendency are of great value. In the mere drawing of a hand, or of its fingers or of a foot and the various formations of the joints, inflated or plumpy, the muscles between the joints or a little curving of the bones could be traced as the masterly hand of the painter. The figures and the position of the palm if minutely examined are expressive of the whole mind. In observing the facial expression and movements and fixing our eyes steadfastly on the countenance, we associate the psychological movements as expressive through eyes. But when the detailed observations are carried on and every small part of the limbs and sublimbs is examined, the whole mental structure is expressed through the figures also. The mere drawing of outline without any tinge of colour is sufficient to make the high class of painting. Mind is at once attracted by this scratching of a few pencil marks which gradually produce transforma-

tion in the observer's mind. The face and the other limbs of the body generally sum up the mental picture by the mere laws of suggestion<sup>r</sup> and continuity. Though the observer is not seeing the whole figure on the canvas, yet the mere suggestive in the picture leads him to make up the rest of the figure.

The painter being absorbed or rather identified with the suggestive picture or with his dual self, rises so high that he sometimes forgets his bodily existence and in that high mood an intensity of visualisation is marked out. Any permanent point of emphasis which is mentally pictured as the central point upon which he rests his whole representation, is to him the summation of the whole picture. Hence he sketches out this point and leaves the rest, to the imaginative observer, for, the suggestive portion is effective to bring on the same effect or nearly the same to the observer's mind. This is called psychological painting. It requires great acumen to bring out the effect. But in ordinary cases where the figure is made complete, a slight tinge of colour is sometimes put in as to express the idea. The psychological school of painting is fit for those who are masters of ideas and not for mediocre persons.

All the laws of nature, all the rules of psychology must be adhered to and gradually developed in order to establish the psychological school of painting. Any violation of the laws of nature or the psychological rule will make the painting a defective one. The psychological states must be initial conditions of the painter's mind and when he has com-



pletely mastered psychology, in an unconscious way he will draw out only suggestive for higher sentiments; and then he transcends all the rules and lines and colours.

In the ordinary class of painting or in general run of representation the duration of the day is an important element. By the laws of continuity and affinity and association, the solar rays or of the moon and the stars help much to send forth and expand the ideas of the mind. All our bright, glorious and vigorous ideas are associated with the duration of the day or the different periods as to how the solar rays by changing from one point in the firmament to another changes the mental aptitude or the temperament of the person.

The night or the dark portion brings out a new set of ideas. A person is seated in an expansive dreary field alone without a companion, enveloped with the thick darkness without any visible object either to see or to hear. The mind gets frightened at the sudden change of surroundings and associations. The gloomy thoughts come within him. Destruction staring him on his face. The whole creation, the lovely, jolly objects are to be seen no more. Horror ! horror !! horror everywhere; *destruction, death every where.* The stars are all blotted out. His body is going to be smashed at any moment. Imminent death is standing before him. His heart weeps and shrieks out for mercy. Suddenly an internal voice speaks out from within. There is beauty even in this destruction, there is mercy even in this horror. He composes his

nerves, he sees a living form, a tangible figure even amidst pitchy darkness,—a most loveable Diety, a tender merciful Being. This is what a poet describes of darkness, of horror.

And when suddenly the moon comes in the painter thinks within himself that even amidst destruction there is a smile, there is some joy. The star bespangled night brings out streaks of hope; but when the full moon appears the idea of jollity, mirth and frivolity comes in. Poets take much delight in describing the moonlight as a period of frolicsome jovial mood. These are the psychological transposition of the external with the internal.

And when the early Usha comes in, the once destroyed and desolated creation gets a fresh lease of life,—calm and dignified ideas become prominent. In the fresh lease of life the heart naturally speaks out in the tone of gratitude,—gladness is seen every where. Hence early dawns are symbols and synonyms for litany, liturgy and meditation. It is not the period of jollity or any frivolous feelings but of calm, sweet graceful ideas and sacredness of behaviour. And as the solar rays gather strength and flashes out then colour of different ideas comes in upto dark hours from sunrise. All over the world, the theologians have noted especial periods of worship without any distinction of particular school of religion. The early dawn is the period when the ceremonial rituality and liturgy are much carried on. But as the solar rays become strong and glaring, a love or attachment for the world and its

objects as to the 'enjoyment of flesh becomes prominent. It is called the business hour of the day when divinity and sacredness are turned into the intensity of attachment for the world. And again when evening comes in, the sun declines, the solar-rays become oblique, another change comes into the mind as if the creation has become weary as too lagging behind and pretty while after will die away. Then comes the Vesper service. In music, in poetry, in theology the duration of the day produces varieties of ideas and ritualities. Painting, being the symbolical school of philosophy, observes this from very ancient times and marks out this variation in a very prominent way. The more durations of day are shown by light and shade and will produce much effect in the observer's mind and will lead him to think whether the representation is drawn in the morning, or in the evening or in any other parts of the day, for, when the mind goes in the higher level, all gaps and cessations are blotted out and one continuity is established.

As the duration of the day changes, the ideas of every 'day occurrence, the season of the year when the solar rays are less strong, the cloudy atmosphere, the storm, the snow or the dark sky or grey with few patches of clouds produce much effect in the painters mind. To a real painter everything is living, everything has form and countenance, every object can speak out when attuned to bring out the grand harmony all over the creation. To a scientist who makes dissection and analysis in everything the

creation and the object therein are all dead and putnified, profaned by the ebb-tides of energy without any life or charm in them. But the painter views his profession in a quite different light. His main object is to see life, the vividness, the unity, the harmony, the solace in everything and in the highest acme to reach a stage called Visio-Beatifica. A painter cares very little for reasoning or argumentation. He knows his own mind and how the current of energy is passing through various channels as he is a living and thinking being having certain aim of life. Every object, everything, every patch of cloud he views, becomes a counterpart of his own self. Every object has language and life. Every object is proceeding to the grand harmony. He really becomes the man of the other world. Whether he is succesful or not to give the expression of his ideas is a different thing, but he attempts to give them an internal hold. Hence the painter cries out whichsoever way I go, whichsoever way I turn my eyes, I see nothing but Thee. Thus the real painter is internally a pious man and a philosopher too. He is attuned with nature and nature is attuned with him. Hence the season of the year produces great effect upon the mind of a poet and different classes of poetry and tunes come out to give a corresponding idea as to the states of nature through language. The painter tries to do the very same thing through pose and colours and by certain suggestive moods, the season of the year and the duration of the day, as might be seen by

the transformations on the countenance and the surroundings.

One thing to be noted here is that every nation has an especial liking for one particular set of colour. The eyes are accustomed to appreciate the beauty of one especial sort of tint making the other hues subordinate to the central one and scarcely two nations agree on this head. In studying the representation of the artists of different nations from the prominence of one set of colour we are to detect the nationality of the person.

Why is it that we fail to appreciate beauty as to colour in the representation of foreign nations? The artist of any particular nation has developed especial liking for colour, different intervening tints and shades by the reflection of the solar light upon his retina due to seasons of the year. If we can take hold of the cue of the colour aspect of the representation and know well the climatic effect we can well appreciate the beauty in the representation. This is the great point of difference why we fail to appreciate the masterpieces of foreign nations.

Theologians have ordained a particular colour for dress in all ceremonial occasions, which are followed out by the followers of their school as part of the religious doctrine and as a sacred colour fit for the occasion. The rhetoricians always talk about the different colours as applicable for certain objects and certain mood of the mind and certain season and the duration of the day. These rules are implicitly followed in the writing of poetry. But when psy-

chologically the question is examined, certain principles are found out which give one explanation to all such things. The proportion of solar light, the clearness of the sky and the nature of the soil and the surroundings produce some effect on the retina. The herbage, the foliage, the blue speckless sky and clear sunshine change the formation of the retina rather develop the tissues of the optical-nerve in one especial way so as to be attuned to and chime in unison with the external colour. But in a place where the sunshine is scorching, and the brown sand is perching and no verdure, no rivulet but arid soil, the nature of the people becomes stern, violent and their conception of divinity becomes correspondingly grim and stern and their retina is accustomed to glance at strong glaring light and the reflection upon the barren sands gets the liking for another change of colour. In a foggy gloomy country, where scarcely there is any sunshine, the whole nature seems to be weeping and wailing and shedding profuse tears or to put in poetical language "the face of nature bedashed with tears." It is for this reason that the solar light, the clearness of the sky and natural surrounding give a national-liking for a particular colour. These are called gala-dress colours of the nation, and the sacred colours of the theologians are equally marked out. Every school of theology as originated from some particular soil gives prominence to the sacredness of some particular colour due to its climatic effect and natural surroundings.

In the whole range of colours the painters take

the main divisions,—the glaring mid-day solar light and the darkness,—placing all the varieties of colour by the admixture of these main two divisions. The Newtonian theory or the Spectrum analytical hues of Vibgyor is applicable only to the middle stages. To a painter the colours are not seven but nine. Every idea, every muscular movement, every duration of the sun, every season of the year produce a colour or rather a tinge of tint to the painter's mind which he tries much to represent. The finer tint and shades which he observes in his mental picture even with much difficulty cannot be put on his canvas as he has the poor medium,—the instrument of representation. Hence he makes nearer approach to the desired colour which he was visualising. The same person in different periods of life shows liking for different colours.

To a painter and to a theologian the colours are sacred symbols expressive of ideas and of the divinity. When the mind goes from lower to the deeper stages of meditation and detaches the self from the trammel of the flesh or rather lulls down the grosser nerves and revives or brings into activity *the finer tissues, the dormant energy* when rushing up and passing through higher stages, stands out in vivid form in every stage, and as the transformation proceeds from lower to the higher ranges, the colours are getting changed from darker to the brighter. All the vicious, murderous and abominable ideas which are due to the lower stage of the nerve-

system give out a dark colour and a pitch dark is sometimes observed. The jollity, the frivolity has the liking of yellowish, orange, saffron, golden and varieties of these forms. The indigo, the bluish and the violet have the idea of coquetting and flirtation. Red, crimson produce the effect of wrath. Amorousness is represented by crimson colour. And as the mind goes up we get the higher tint such as green which is often represented as symbol of gratitude and maternal love. And in a still higher stage when the mind turns aloft, all desires, all the cravings and hankerings drop off ; no more any longing for flesh enjoyment and being in communion with divinity the colour becomes a whitish one. The Newtonian theory of Vibgyor is applicable only to a small range of nerve-system or ideas but when the whole range of nerve-system from grosser to higher and different tissues of the optic-nerve and retina are taken into consideration, we are naturally inclined to think that by the admixture of white and darkness the colours are formed which are reflected through the different tissues in the retina.

Through the effect of colour the nerve tissues are put into rapid vibrations which in its intensified form bring out intoxication and again when raised to higher pitch makes a man solemn, calm and absorbed in higher thoughts. It is, for this reason, said that he who likes, he who seeks meditation and deep intoxication at the same time, let him study paintings. Though a psychological discussion might be given as to the nature, effect and formation of different tints yet in



practice serious hampering comes in. By long practice the painter knows how to change colour and how to adjust the different component parts. These things are extremely practical and no theoretical discussions can help in any direction.

In marking the liking and the selection of colours the whole inner nature of a person is revealed. Jovial, frivolous persons will always select light colours whether it be orange, yellowish, or golden tint. A man of stern-nature prefers deep colours such as red or colour with blackish tinge bordering on darkness. But on the contrary, when the mind detaches itself from the worldly surroundings and gets disgusted with the frivolities of the world the sage-colour is always preferred; and the person chooses the tint of his habit either the ochre or white or as sometimes it may be turn out ashy-black colour. The ochre colour represents the colour of the soil. To this class of persons the bodily casement and the dust of the earth are very much the same. Hence a person of renunciation takes ochre colour as a symbol of his garment.

The royal dress or the gala-dress expresses the national peculiarity or the tastes for the selection of colour. According to the Indian-taste snowy-white is never preferred as it is too glaring and gives irritation to the retina. Ivory or milk-white generally called cream-colour is preferred by all as a symbol of sacredness and purity. All higher ideas, the state of deep meditation and the pure life are expressed through this white colour. But whiteness with a

tinge of reddishness in it, is the lovable colour in the Indian eyes.

One thing to be noted is that, in the funeral of any departed person, the Indian uses the white colour while the Western selects black one as the sign of mourning. The Western idea is that the relatives of the deceased become unclean and impure for the time being so the idea is expressed through blackness. The Indian conception is that the relatives of the deceased become Brahmacharins or men of continence for the time being. In his daily life, in his diet, he strictly follows all the laws of a monk. His dress too is worn after the fashion of the monk. Even the monks who are of minor grades keep up white as the colour of their habit till they change it into ochre one.

The women have a peculiar taste in the selection of colour and differ from men in this respect. Deep colour they always abhor. Light and jolly colour they prefer. Pale, azure, blue, pale-orange colour known as the spring colour, or pale-indigo tint are much to their liking. Deep-colours or sage-tints are much repugnant to them. The whole mental structure of a person might be detected by displaying before him the varieties of colour and giving him the option to select the colour most congenial to him. His whole mental structure and his future career might at once be detected, though according to age and in different periods of his life the preference of colour is somewhat changed.

Putting the whole matter in a psychological way

it might be said that the varieties of colour with the different grades of shades are formed by the vibrations of energy up to the dark one. In the reflection, the various stages of a picture, the retina and the whole nerve-system acting in resonance with the same vibratory process select the colour akin to the idea that has a corresponding amount of vibrations in the external object. This affinity makes out *paripassu*, the selection which reveals the whole mental structure or the psychosis of the person. Though according to age the person might modify the taste for the selection of colour, yet the original inertia works out a line for it. It is by this process that the external exposition of the mind or the vibratory theory as recorded in the selection of different stages of colour and that the whole mental bent of the person is found out. It is not to be thought of that men are the best judge of colours. In this respect women are the best persons to select the tinge, shade and varieties of colour which escape the scrutiny of man. But there is a difference between the two classes, women always prefer lighter and jovial tinge while men the deeper and sage colour. But the man who selects the lighter colours is called *effeminate in nature*.

## CHAPTER--IV

### CADENCE.

The representation of an idea is followed by certain sets of rules which are very stereotyped in their nature. But the psychological aspect of the thing takes quite a different procedure. An artist becomes a psychologist when he mentally pictures the whole panorama before he puts it on drawings. The higher function of the mind is thus a mental state. All the evolutions, all the transformations are done in the mental plain before any idea is put on for exposition. The different parts of the work are done in the mental sphere and only a small portion of it is given out or exposed to show the lower stratum which might be represented to show the suggestive higher-level in which the painter's mind was soaring.

In representing an object, say a person, the artist begins with the head, gradually comes down to hands etc., and finally to other parts. But in the mental formation the artist makes the centre or point of emphasis the prominent and dominant part of the whole representation so as to give the tendency or

the expressive modes of the whole representation. This is the point where the psychological painting differs from the art of drawing. Mentally the painter selects the centre or point of emphasis which is generally one and sometimes two and sometimes they are united three and in especial cases when showing the violently agitated state of the mind three different centres are taken as the point of emphasis.

In ordinary cases the figure of the hand is taken to be the point of emphasis and the pose of the head, the general twisting or contortion of the body and all other limbs, are adjusted to correspond with or corroborate the point of emphasis; and lastly the eyes are so turned that the whole mental light, the whole energy is focussing upon this point of emphasis and calling on the attention of the observer. Thus the painter leads from this point.

The whole mental attitude of the artist is first fixed upon the figure of the hand which is taken as the point of emphasis and through this momentum or the centre of emanation the whole nerve-system and different modulations are arranged so as to give consistency and consonance to the whole formation. To express the state of agitation, the hands and face are made two centres to express the ideas. When one centre is taken the attitude becomes a calm and dignified one. Solemnity, gravity and majestic demeanour becomes the expression. A sort of stoicism becomes the overcast feature in the representation.

But when a violent feeling is to be represented two centres or two points of emphasis are taken, as the

head is moving, or tossing, and the eyes are winking or rolling, much perturbed or frowning, to express the ideas. The Orators and the Actors generally begin the orations in a calm and dignified state, without any movement of hands. On and on as the feelings are roused up the movement of a single hand comes into prominence and when the feeling grows stronger the hand and the head move on and gradually when the highest pitch is reached both the hand and the head swing about and move in various directions inward or outward, to show either deep pathos or sad thoughts, or the heart-bursting ideas or the opposite ones,—the frowning-rebuke, the exhortations and the excitations. In the state of insinuation, though the centre remains three, the twisting of the chest, the bending of the wrist and the zigzag position of the body express the twist and contortion of the ideas so as to bring out the sinister motive. Though in an ordinary agitated state the centres are made two and in violent excitations the centres are made three, yet the latter only lasts for a short time, and then again when the mind comes back to the former points of emphasis, only two centres are concerned. Some hold that centres might be made four when the figure represents the dancing posture. But as in skipping, hopping, twirling, swinging, swaggering and high kicking four centres are scarcely made out. It can not be argued then, that even in singing and laughing four centres are proved. So it might be said generally that centres become three and scarcely made four.

The artist begins his subject with one point of emphasis gradually comes to two and sometimes to three. The mind of the observer is affected, corresponded and attuned with the representation, and is silently wafted away into some unknown region where the artist suddenly leaves the observer to be surcharged and infused with the idea yet unexpressed. When the mind of the observer comes back to his normal stage, being touched with the high grade of ideas and the interest of the object, he sees the centre, the point of emphasis in every bit of the object. So it comes to the psychological rule that in the highest stage every point is the centre and nowhere is the centre. This is the great secret of success in a painter. The mind of the painter acts as a guide, which in the first stage by certain hints allures the mind of the observer, then takes it within his own self, dilutes the observer's mind with his own mind in every detail, colours it, saturates it, and enlivens it with his strong personality and the observer's mind being thus revived, reaches the high pitch under the circumstances. Again sending the observer's mind back within, the painter shows his own work in quite a new light which the observer at the beginning failed to see and which the painter kept in his own breast, and in the final stage the mind of the painter and that of the observer become much the same.

The final touch comes in or the clear expression is made out when the position of the eye is touched. The fixity of the eyes, the eye-balls whether the eye

be askant, ogling, leering; squinting, upturned, pensive, downcast, vacant, aghast, astonished, dumfounded, goggling, depressed, sunken, hollow, sharp-piercing, introspective or any other form will give the final expressive tone in the whole representation. Even in representing the eye-ball the colour is sometimes white or reddish or crimson with whitish streaks or pale-red or any other admixture of tint to express the flickering or the steadfast gaze of the eyes. The depression, the level, the state of the lower eye-lashes and the ring round it with a black or pale bluish tint much express the mental state. We have also the bull's eyes, wolf's eyes, bead-like eyes, broad eyes and varieties of modes to express the inner feeling and the temperament of the person. Any person who is acquainted with the psychological state will at once find out that every sort of idea,—whether broad, straight, crooked, sinister, grovelling, sneaking, deceitful or, high, lofty, straightforward, bold, fiery, whether the feelings be pathetic, depressive, morbid, pensive or amorous, carnal, frivolous, jovial, revengeful, awful, frowning, produces a current of energy in the nerve system which in the passage of emanation or radiation manipulates, twists or elongates into various stages of the optical nerves or tissues and brings on the gush of energy to bear upon the retina which correspondingly changes the various parts of the eye and the colour thereto. The psychological and the physiological formation of the mind or the tissues, a painter knows by his own observation and by mentally picturing the whole observation into his own physical



form,—nerves and tissues. Though the painter is not a psychologist or physiologist by his training yet by observation and constantly pondering over the subject the practical aspect of the mentation he can learn thoroughly well. Any defect, any mistake in the physiological or psychological representation will blur it to a great extent. The position of the spinal column much materially helps the figure; the stooping, the bending, the doubling, the straight up, the slight-supine, rickety etc., even the turning towards right and left or the frontal view all these postures are expressive of the mental state. As in the case of the eyes the current of energy forces up and brings up the impressive position of the eye ball; so the nerve current as it passes through the nerve column shakes out the position of the vertebra and all the groups of nerves that are affected by the passage of energy. For, if the chest is bent and the vertebra is twisted we cannot have high thoughts; the shrinking of the nerves or the contortion of any of the tissues will not give an easy flow of energy into the idea. Every sort of idea is a living one and when the inner casing enters into the physical frame of persons it works out its own figure and formation inside and gradually gives a bumping, a knock to the internal system and brings on the transformation. Then one single idea becomes prominent and dominant while the rest becomes subordinate. Hence by the pose of the vertebra the prominence of one idea is marked out, and the rest becomes the auxiliary to bring on the correlation and harmony.

It should also be noted that the hair and the head give umbrage and foliage to the whole structure. The form, the colour and its proportionateness are much expressive of the general harmony and the cadence of the representation. The curly, the shaggy, the matted, the wire-like, the flaxen, the auburn or the soft hair, the brown, the reddish, the carrot colour, and the hair with bluish tint, the grey, the whitish, the raven-black and various others, express the inner nature of a person and also the agitated mind whether the hair is plaited, combed, dishevelled, bound, semi-bound, tonsured, shaved, cropped or in any other fashion,—the consonance, the cadence, which are the main features of poetry and rhymes, are visibly marked out in painting. When the human system is taken as a piece of poetry in verses and rhyme, the ideas become prominent and then comes the description of the eye, head, limb in the minor aspect. But in painting, the delineation of flesh-casing is the prominent feature and the ideas flow on parripassu, with the physical transformation of the representation. In poetry and painting where cadence is much thought of, both are found in the same way only the superiority and inferiority are distinguished in different light of mentation. And in many cases the cadence of the one corresponds exactly with the cadence of the other. In verbal poetry we have much jingling of words which is thought of as jugglery of language at the risk of ideas. In the higher class, language is subordinate and ideas prominent. This is called picture-poetry

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where the reader can read out the picture, the whole utterance in the verbal sense. This is the real test of poetry. And the success of a painter is ensured when he can come out and show the same verbal representation with lines and colours. It is, for this reason, said that cadence is the common property of both the subjects. This idea of cadence is sometimes called the consonance, the rhythmical vibration that is passing through the whole picture so as to bring on solace into the mind and hence the notion of beauty.

If any detailed description be made every part of the body is a significant one and expresses some idea, which in concomitance with the other parts of the body brings out the grandest picture. The people from a very long time have marked out all sorts of peculiarities in physiognomy and classify men prominent in one or other part of limbs. We have such description of noses as flat, aquiline, sharp, snarling, canine, thick-blunt, pug and various other kinds. The lips are very often talked of as thick, bifurcated, bulging out, pressed, fretful and sulky. But if the divisions are carried on to the expressed portion of the face or rather the formation of the bone be marked out, we have the long, deep-set, short, round chins. The one peculiarity is that when the chin is short the man seems to be a foolish one, as in making caricature we are to press up the chin to perform the comical feature. In the case of long chin having some resemblance to horse, the man always has a voracious appetite. The lower jaw-bone and cheek-

bones are various in thickness and height and profess the different ideas in the person.

In studying the physiognomy of a person it is generally found that a person with a long oval-face shows the tendency to devotion in a rather fanciful way. He has the tendency of weeping and sobbing at the very thought of religion or poetry. It is called devotion with a tinge of morbidity. But when the person has a round-flat face he is a man of devotion but of a sterner nature. The grim aspect of religion and great activity become inherent in him. But when the face is round and plumpy having all the portions in a regular order as to the eyes, the nose, the lips, the chin, the brow it shows great mental strength. All the strange-ideas he can think of ; his tendency is to plunge into the unknown ; for having dashing mind he becomes the maker of a new path and a leader in any sphere of life.

But a calculating mind or nature is much detestable to him. He lives in the idea-world, he thinks of the idea-world and is a man of full of ideas. But about the idea of devotion where there is the notion of servitude or any subordination, or too much following the dictum,—he becomes all wroth. In all his actions a positive and affirmative nature with little wildness marks his career. And also the foreheads that are receding, flat, bulging-out, short and broad are expressive of different ideas. In a like manner the chest and the shoulders being also broad, short, curved, flat, pigeon-like, stooping-forward or receding-backward with broad or slender ribs produces different

ideas. But great importance is always attached to the fingers and the nails. The fingers are long, short, thick, stunted, tapering or pointed. In fingers we have some distinction between males and females and the fingers of a man are comparatively thick and straight. In women fingers are generally long and slender coming to a tapering point with slight curvature and plumpiness, every bit from joint to joint must have some proportion to each other but when the proportion is wanting, some mental aberration is marked out. It is not the artistic beauty that the painter tries to depict but it is the physiological proportionate or disproportionate state that brings out the idea. The mere long slender finger in a man shows the looseness of his mind or rather the effeminacy and a bemoaning and whining nature in the person having no firm grip upon any idea or any object of the world.

The nails are round, angular, pointed, glossy, reddish, crimson, whitish or pale-white like a piece of dry bone. The flat angular whitish nails are the worst of the class. The thin pointed lustreless nails mark out the looseness of the mind and general mental aberration. But little round or rather oval nails with crimson hue and glossy surface mark out a man of determination. Every part of the limb, every bit of the sublimb, even the arches of the foot have distinct signs and express the mental attitude of a person. From head to foot every bit of the limb has a proportion, has a distinct relation to each other. If a painter of high order can depict only the part of

a hand or mere two feet of the legs with especial marks in both fingers and nails, it is sufficient for the observer to read out the rest of the body though not represented on the canvas. From the skull to the toe of the foot every portion should be well marked and studied if the painter likes to make his representation a successful one. As it is a distinct subject by itself, a mere hint is here given to draw the attention of the artist in this line.

In studying any representation three distinct procedures are to be followed. In the first layer the painter tries to give the external appearance and the general view of the object by scratching certain lines and patching some tints with some decorative embellishments when the mind of the observer is decoyed so as to produce some interest in the object. The wandering and flickering state of the mind is pinned down and the eyes are fixated to lead into the real import of the representation. A painter takes a long time and much mental training in bringing out his production. The capricious and the casual observer within a few minutes thinks himself as well-studied in the subject and pronounces his opinion. It is a great misfortune with the painter that he is examined and scrutinised and judged everyday by too trivial persons who have not the slightest knowledge as to representation. These men are the examiners of a master-mind who has taken long years and has much studied to bring out his representation. Woe unto such capricious observers and opinionists who dare to make any remark.

When the first layer in the representation has done its purpose of attenuating the attention of the observer and has brought in the calmness of the mind of the observer, the second layer is opened. No longer the colour, the embellishment are observed but the central figure, the main figure is looked at as giving out a volume of ideas and the solemnity or gravity in them. The observer becomes stiff in his nerves, the frivolity passes off, the awful presence of the living ideas he sees and feels within. And when the mental attitude is formed and brought into the region of ideas the third layer in the representation suddenly opens out and wafts away the mind of the observer into some unknown region to bring on the yearning, the much craving and anxious expectation to know more of the subject. Then the painter suddenly slips off giving full scope to the observer to think out and meditate upon the higher problems for himself. He then comes out as the teacher of truth and not a mere drawer of lines and patches. The painter by giving certain suggestive hints and pointing the direction of the inexpressible one suddenly stops. The whole mind of the observer is led to a higher region through certain suggestion, just as by certain pronouncement of representative words. The observer must struggle on to know more and further scope by his own exertion, for if anything is spoken out, the individual growth of his mind gets stunted.

The painter tries to give out a volume of ideas from some simple point and through the secret rules of

cadence, the climax is reached, by certain negative-suggestion. This is the secret of success of the painter.' He acknowledges his inability to represent the highest ideas in a positive way but tries to represent them only by a mere negative suggestion as to the highest life,—the real life in the painting. It is not the failure,—but it is the apparent failure and real success in the art.

In the beginning the artist has to take some external models to set his hands in. Some external object is taken and exact representations are made according to certain rules. This is called the training period of an artist. When the mind of the artist is properly trained the external models become the dry lifeless representations of reality. The artist by doubling himself or bifurcating his mind into two halves, the higher and the lower regions, and examining the movements of the two halves from the attitude of an observer brings out his own real self as a third entity. He can well mark out the different movements, the impulses, the nerve-systems and how the effects are brought in through the deeper nerves upon the external surface,—the real notion of the cadence is thus reached. The best artist is he who can transfigure himself mentally into the desired object and yet remaining the calm observer as marking out the various changes and transformation in his nerve-systems as the expression of ideas. It is not the external thing but the internal one which he represents through his transformation. Though in the first reading of a painting we have the point of



emphasis as fixed in the part from which to begin the reading of the rest yet when the deeper layer in the representation is reached, every point becomes the living one and the point of emphasis. For in cadence all the component parts must chime in unison to lead on to symphony.

When the highest stage of the mind is reached by the painter he scarcely avails of the external models. Everything becomes mental, everything becomes symbolical and living. He sees the ideas in a living palpable form as if speaking, moving, sobbing and playing. Real model is within and not without. This is called the philosophic class of painters who actually become saints in after life but not so with the mediocre one who try to delineate the external models and external objects. A painter's mind must have some philosophic aptitude with saintly sacredness to get the development of a higher life both for himself and for his representation.

In Cartoon, every part in the whole representation is completed by itself but the painter intentionally breaks down the cadence in order to bring out the ludicrous and grotesque forms. It is an artistic device to turn the reality into a ludicrous one,—consonance in the whole is purposely omitted. It is not desirable to begin with cartoon or caricature or the delineation of female figures, for cartoon is a negative procedure of the mind and will stop the higher advancement of a young person. It brings on a sort of mental disease to a person,—a liking for the ludicrous and dark aspect of the object and

stops the mind from seeing divinity in an object. The masculine and vigorous ideas should be aimed at with calm solemnity and gravity to bring out the solemnity and divinity in the representation of the ideas.

In representation of natural objects such as trees, animals and mountains, the cadence brings on the effect and comes under the rules of transfiguration. A thirsty bull, a pouncing lion sitting rampant upon a fallen victim, a deer, sending forth a roar of exaltation and victory, the running deer escaping from chase of a tiger, the waylaid cow, a weeping tree, a smiling bush, a sorrowful languid streams and meditating mount are not the actual representation but they are the mind of the painter transferred into objects. By changing his own mood, his mental attitude and his temperament for imparting the life to his object, the living force and expressive mood in the representation are well marked out. The representation pressing down the fallen deer is the mental form of the painter under given conditions. The painter is mentally the lion and the lion is his own mental creation. A weeping tree is nothing but the mind of the artist when he viewed that tree in that particular mood though other persons might have had a look on the same tree in a quite jolly or in a different temperament.

## CHAPTER--V.

### BACK-GROUND

In representing any mental conception on the canvas, the painter tries to draw the figure of the object encasing the whole idea, the purpose, and the line of action he intends to be shown through that figure. The present states of the mind with a slight glimpse of the past (as to how the ideas are to be developed into the present prevailing state) and the future intention which the ideas or the mind of the depicted figure will lead the observer to think on, are exhibited or attempted glaringly to be represented in the figure. Although these three stages of the development—present, past and future—are pretty much shown, *yet in many cases the whole idea of the painter's mind is not fully expressed through one single figure and an attempt is made to represent the rest of the ideas through some side-figures which will fill up the gap and make the idea complete.* These side-figures are the reflecting agencies of the main-figure and brings out the pointed form either by the

unity in the development of thought or by the exact contrast which their diversity will reflect. In Dramas, a few figures are introduced which corroborate the action of the hero or heroine but the opposite characters or the retarding elements known as the villain or sub-villain are put in for exhibiting the thought intensity so as to relieve it and to show the other side of the mentation. The bright and the dark sides must be put so as to make the picture a complete one. But unnecessary side-figures are detrimental to the vigour of the main figure. The mind of the observer must not be confused. The impetus should be given either by union or contrast which rouses up the real intention and the ennobling effects exhibited through the main figure.

To find out the different stages and position of the main and the adjunct figures, the back-ground is introduced. This is the third element in any painting. A figure might be drawn without any back-ground only to put the mind into some hazy conception with regard to many points which the inquiring mind is searching after. The back-ground expresses the duration of the day. The artist cleverly introduces some light and shade and accelerating elements, the position of the sun and the moon or even the hour of the day or of the night so as to mark out the period when the representation is to be observed.

The Indians who developed their music to perfection divided tunes as expressive of the occasion and environment and the various hours of the day and seasons of the year. This is an orthodoxy

in the Indian music of not violating the rules of singing any of the musical tunes in any period of the day or season for which they are not meant, for according to the amount of solar heat and rays in the atmosphere and saturation during the day the sound waves will flow on or will be impeded according to the moisture or dryness in the atmosphere. The early dawn, the morning, the late-morning, the midday, the evening and so on produce a distinct temperament in the mind. This is the theory how nature reflects on the mind and the tunes are formed so as to give some representation of temperament or tendencies of the mind as affected by the change in the solar rays.

The back-ground has pretty much the same function to perform. A real artist knows how to draw out the mind by the duration of the day by introducing the tint of the period that might be affected without any irritation to the retina of the observer, and by putting in certain minor details the exact duration of the day is marked out.

The next device in any representation is the introduction of the season of the year. The painter attempts to come definitely to the month or the period of the year when the incident really took place. From the confusion of the thought he leads the mind at the first sight to read with exactness the main side of the figure. The period of the year, the hour of the day are distinctly marked to fix in the mind some definite notion. A poet might write in words and speak out definiteness of the time of actions ; the

painter has very much the same function through, his colour and lines, for he writes his book in exact form and with equal precision by marking out the different stages of development. A whole volume is written upon a small canvas, and by introducing certain foliage, plants, flowers, birds, animals or the clearness or cloudiness in the sky, the season of the year is marked out, for the observer is supposed to know that such things happen in certain period of the year. The painting is intended not for an idle gazer ; whether he admires or condemns the colour in a captious way is of no consequence. But it is meant for some intelligent person who has some experience in the observation of the different seasons of the year.

A third element in the back-ground comes when the painter introduces local circumstances and environments. The whole idea is gradually coming to a definite and accurate point. The painter speaks out distinctly that the main figure is acting in certain lines under such circumstances and such environments. For instance, a thatched house, the patting of a fawn, the plucking of a flower, wreathing a garland or going to fetch water from a pool gives out the local circumstances of the figure so as to find out the geographical and social habits of the depicted form. The nationality, the village, the place of habitation and the mode of living of the people are exactly made out by the elements.

The fourth element in the back-ground is the introduction of custom and manners of the people.

Every nation, every particular people has a peculiar tendency and idiosyncrasy as to manners and customs and especially in certain centuries. When a painter tries to introduce the manners he must think out in what particular century or period in national history, the people used to dress themselves, put on ornaments and used to knot up their hair according to the peculiar taste which was in vogue at a particular period, whether present or past. In history and in drama mention is made of certain forms of dress and jewellery and the mode of dressing of the hair or any sylvan scene where the hermitage or the plesasure garden is situated by a mere hazy conception but the intelligent painter gives a distinct notion and the exhibition of the period in details and in this function the buried and obscure portion of the history is cleverly brought out by him. Though the painter may depict pictures which has no real existence on the soil yet the exact historical details are to be sometimes found out in his paintings. A high class painter is really a great benefactor of the intelligent world, for all the functions and divisions in the intellectual-world he must combine in himself so as to produce the representation. We are not speaking of the mediocre artist who spoils the higher intention in the representation, but of a real painter who is a philosopher, a saint, a dramatist, a historian and the teacher of mankind as he leads the mind of the people to some higher life.

The back-ground should enhance the idea of the main figure but not destroy it. Though it is allow-

able to introduce divergencies and opposite tendencies between such figure and the back-ground as expressive of violent emotions, the surging waves and the storm, yet in all the different details there should be a secret line of unity that each figure might contribute to the grandeur in the main figure and the general development of the ideas.

The side-figures which are the enhancing or supporting ideas in the representation should be subordinate to the main figure. The highest prominence should be kept in the central figure, the side-figures should in no way overtop the main one; for, in the whole representation the centre of attraction should be one and not two. This is called the centre in the figure. Though in the main figure the point of emphasis might be different expressions of the ideas but the whole representation must have one centre. It is how the mind should be made to start from one point to see the different circumstances in the representation. It is just the line of measurement in which the mind will move on to read out the whole picture and the concomitant circumstances, but when the two centres are made in two distinct ways there will be a detraction or division of the mind or possibly one set of ideas will clash against the other.

The side-figure should be subordinate to the main figure. The intention of the artist is to put forth all his ideas through a single figure which is called the centre or hero of the representation. But when that is found wanting, a side-figure is put in as subordinate to the main one, as to give the residue



of the ideas thus left off in the central one. Hence, the side-figure in expressiveness and in pose should be a subordinate or a mere embellishing figure to the main one.

The side-figure and the back-ground should not be equal or superior to the main-figure, for that will make two or more centres in the figure. These two adjunct elements in the representation, though quite distinct by themselves as to details and expressive of the purposes for which they are introduced must play a minor part, when compared to a central one. Here lies the fine test and notion of harmony and proportion that the artist can exhibit in giving out the exact relation of the subordinate element to the main one. As in a drama, the episodes and side-stories are introduced to swell the theme in the play. These two subordinate devices should each speak out their own part, but with great respect and reverence to the central figure whose beauty and harmony and higher life they are made to represent, but the grouping of two centres in any representation, in many cases, is faulty. It is not any arbitrary rule that we are citing, but a psychological defect leading to detraction as two separate pictures stitched on the canvas.

In the first reading the back-ground will enhance the beauty of the painting. All the circumstances being tangibly made out, the observer sees the equal intensities, the equal importance in the back-ground and in the side-figure as he observed in the main one. The mind is a little confused as to find out the real

representation. The observer pauses for a moment, sees the details in the picture and attempts to find out the hero.

A second attempt is made to read the painting. The back-ground is found to be less important, the prominence is put in the central one. The grandeur, the real intention is found out, and on as the mind advances, the painting unfolds the various hidden treasures from the colour; and as the mind soars higher up to the idea-world, the observer forgets his corporeal form, his own location, and even the period of the day as he sees the ideas vividly in the main figure. The back-ground vanishes, the side-figures are of no importance then only the main figure stands out in full grandeur—first with colour and expressive mood; next the external elements are thrown out, living being stands forth and finally the living ideas shine forth as speaking in inaudible voice; the whole intention and the higher stages yet to be travelled—the observer becomes absorbed in the ideas and the ideas have absorbed the observer. A durable impression is made on the mind which the observer retains throughout the rest of his life. This form of philosophical representation is called the highest class of painting. The mind of the painter is appreciated and his worth is made out. Though starting from side-figures and the back-ground, the real import in the representation is at last brought home to the mind of the observer.

To describe the variation of colour in the back-ground, we are to begin with the main figure. The

prominent colour is to be put on the topmost part of the main figure and just the contrary colour is given to the topmost part of the back-ground. To put it in other words, whatever colour is given to the foremost part of the main figure, the prominent portion of the back-ground will have the colours different from those in the main one, by divergency of colour, four and a half grade of tints, as in painting the colours are taken to be nine and not the Newtonian division of seven. It is thus that the direct contrast is made out.

From the top of the back-ground the colour will fade down slowly in graduated forms coming down to the lowest nadir, and then again the vividness of colour will rise up passing through side-figures and various other embellishments slowly and unconsciously entering into the lowest part of the main figure and gradually will rise up to its zenith or topmost part. It is through this device that the artist can show skill of colour in its slow changeable aspect without irritating or offending the retina. It might be compared to a rope-swing. The top-knot will represent the topmost part and the gradations from zenith to nadir and from nadir to zenith are made out in an interchangeable way as to give pleasure in all the shades, tints and varieties of colour, for sudden change or abrupt reduction is considered affecting to the sight.

In this process of graduation the artist has full scope to exhibit his nice choice and selection of colours to make attractive the whole representation

and according to nationality and clearness of sky the painter gets the inclination of revealing more or less the variations and selection of colour. If we give some attention to this part of painting and mark out the variation and selection of the especial group of colour, the school of painting or the particular nationality or the tendency of the people is easily detected ; for in every age, every clime, every people there is a peculiar tendency of exhibiting the inborn arts through colour and different durations of time and drawing as to mark out the back-ground, and every nation has an especial test for certain selection of tints. This back-ground has a double function of enhancing the beauty and harmony of the main figure and of tracing out the history of the painter and his age

Between the main figure, the side-figure and the back-ground, cadence as to colour, size and ideas are put in to bring out the harmony. In the third division in painting (back-ground) there must be some notion, proportion and consonance as to make out the entire piece. Every object and every bit of it, though differing from each other and expressing a distinct idea by itself, must have some relation as to the general harmony of the group. This is the point where the comprehensive view of the artist is tested. Very often people murmur and grumble at the disharmony, though they cannot detect the faulty position in the painting ; but by examination the defect is found out which gives a jarring note to the whole consonance and breaks the rythmical propor-

tion in art. The especial quality required in painting is that all the component parts should chime in rythmical vibration as to produce the impression of sweetness and peace on the retina.

The key to read painting is always kept secret. Until that is found out, the real beauty in the representation is not appreciated. The painter begins with a starting point from which the mind travels to measure out the different distances and proportion from that initial point. This is called the key in the painting. For a distant as well as a near view, a receding and an advancing direction is made out. This thing is much puzzling at first sight, for the actual distances cannot be measured out in such a grouping system of ideas. From the key-point the painters should measure out all the distances. All the variations and all the proportions of different tints and colours might be changed when the objects in proportionate distances are marked out as will be created by the solar light acting upon the retina. To put it in psychological way, mere jumbling and rambling of thoughts produce a confusion and distaste to the mind. A basis or an initial point the mind selects and the amount of energy that will be required in reaching the ideas in various aspects thus measured out. The painter on many occasions keeps this point secret by giving a chance to the observer to knock about until he finds out the real centre. For instance, in the portal of Gobindaji's temple in Brindabon made during the Emperor Akbar's period we first meet with this puzzling form,

but the Emperor ShahJahan—the great royal-architect developed this art in an wonderful way as to elude the observation of the visitors. There is a nice device where a lotus is cut down on a piece of marble but the real beauty is not to be seen until the key to read the representation is found out, and when this is discovered a great delight is felt on the wonderful execution of the work. Though painting is not a puzzle in form, still it has some secret, the initial starting point which was in the mind of the painter, is kept very often hidden. Herein a captious observer and a real appreciating mind are found out.

In forming the back-ground the female painters generally give an effeminate cast in all the forms. Softness, mildness, submissive aspect are the qualities which naturally come from their temperament. Masculine, vigorous ideas, the all-absorbing, the all-conquering aspect they can not bring out and even if they attempt it, they will break down after a little stage; for inborn nature and tendency in a person (called his idiosyncrasy) is exhibited and made out in every figure and in every form which is the expressive symbol of the ideas. Fiery, vigorous and uplifting thoughts are marked out only for the painters who are pure and saintly in life; even the medieval wall painters had scarcely an access to the higher grade of thoughts and divine ideas.

The male painters put much emphasis on the pose as will exhibit the vigorous fiery ideas. The female artist or even an effeminate male painter takes much recourse to weeping, sobbing, reclining or stoop-

This is the most delicate part in any representation and gives a mental photo of the artist's mind as regards his capacity, comprehensive view, clear perception of the details, the piecing together of all the component parts to make up harmony as something transcendental and supersensuous which are not exhibited on the canvas. It is not the examination of the painting but the examination of the artist himself.

The colour, size and proportion on the outer-coating of any representation are the mere collection of raw materials from which something higher is to be worked out, for, in any painting or any representation we have the main point, the suggestive part of the ideas which is to be expressed. A line, a groove, a channel of acceleration is thus made out but the best portion, the higher function never represented but is mere hinted at as *innuendo*. If the mind stops at the externalities only as represented by colour, size and proportion it is a death blow to the art. But all these material casings are to be taken as a stepping stone, the first step to some higher and supreme life called the blissful state or in other words the Visio Beatifica to be found out through mere suggestion.

Casting off expressive forms, the inexpressible is attempted, the ideas are aimed at to be represented by certain rules of lines and colour. The artist on his mind conceives some uplifting ideas but the ideas are in most cases inexpressible. No language is to be found there, only the transformation, the transfiguration of the artist himself as to his temperament,

Change of tints on the cheeks, the nose, the lips, the contraction or the elongation of the skin on the forehead, the position of the eyes as to its fixating aspect are all that the painter himself feels as the elements of his ideas. This is what he tries to see and show to others by the drawing of lines, the pose, the contour and the variation of tints and necessary embellishments as to side-figure and back-ground. These are the materials, rules and conditions to bring out a chance of having a glimpse, a peep into the higher region of the mind where the ideas only dominate. This is called the Prana, the vivifying object in any representation.

The mediocre and the common run of painters very often try to represent the object of nature in their very exactness though the attempt of copying out object of outside is the work of the photographers but fail to give a living, a touching, a pulsating tone in the representation. This sort of representation is dead, inert, patches of colours and no life is to be found out in them.

In marking out the tone the nationality, the age, the temperament of the period can be read out. The painters of the renaissance school had the tendency of showing divinity as passing through passion, miseries and physical torture. The inner self is attempted to be shown—a glimpse of divinity and resignation was the tone of this period.

The later period in the Western painting shows the physical exhibition as to strength and only the flesh-casing is made the point but not to go deeper



into the mind or reaching the Self. The boar hunting, the scenery painting and such things were the painting of the period.

The modern Western painting has the low standard of tone, the most distasteful to the Indian mind. The amour, the carnality, the frivolity and mere hankering after enjoyments are the tone in their painting. It shows the vitiated, the degraded aspect of human life where the easement, the pleasure of the flesh-casing is the main point and not the higher and supreme blissful aspect.

In the early days of Indian representation the Buddhist-monks or Vikshus who first attempted to draw the lines, aimed entirely at the monastic aspect of life. The divinity, the Prana, the transcendental ideas they attempted to express in every form and in every detail. But later on when monotony came in as to the monastic representation without any variation, the secular objects were put in, but the real national-life is allowed to flow on and continue even in this secular aspect. In every object, in every scene, in every phase of life which the Indian artist tried to represent, the national tone, the discriminating tone is to be distinctly marked out. The Buddhist painting has infused in its tone, a ray, a glimpse of the divinity, the transcendental, supersensuous idea which must burst out through the encasing-elements as material form, as represented by colour and lines.

Though some of the Western painters might run high and come to the region of ideas as to show a counterpart, a facsimile of the Indian tendency yet the

Indian mind does not stop there. Every painter of renown and real merit showed the earnest tendency, a living impetus to burst out, to break even the trammels of ideas and to reach the supreme state which is called the absolute or the inexpressible. Up to the threshold of the supreme stage we have the ideas. A sudden fading, receding process of colours is noted at and by that a bold suggestion is made, so that the inexpressible might be conceived, might be diluted with, might be felt with the observing mind. This is called the divinity and the transcendentality of the Indian school of painting.

Though the painter tries to represent the individual figure with certain enhancing qualities and adjuncts to make a descriptive mark upon a particular individuality yet ere long the individuality is crushed, the mind being prone to know something higher, from individuality—the universality is attempted at. The individuality of the particular case is first attempted to be represented but when the mind is attuned in details as to the individual merits and the whole observation is saturated with the ideas, inclinations and proclivities of the individual—a vista is open out when the universality is observed from some distance. This portion of painting is entirely philosophic. From the conditional state surrounded with all the attributes and adjuncts, the unconditional or supreme state is attempted to be shown to all. But if the universality or the unconditional state is not to be observed in the painting, the representation might be called an ordinary one having no life but only the skin and

flesh are made to be drawn out. Though this class of painting might get some eulogy in the beginning yet, when the hubbub of the mind subsides the representation is sent to oblivion.

The Indians have the peculiar taste or inclination and capacity to infuse the Prana or the notion of divinity in their representation. They claim that the real test of merit on any representation is how to express the self or the ego or the divinity through the flesh and material casings. Sometimes they pay little attention or purposely make a defect as to the anatomical position in the figure. It is not to be said, that they are ignorant or lack in the capacity to know the details of anatomy, for in many of their statues and mouldings and also canvas representations exact anatomical positions are marked which were once used in the demonstration in surgical operations. Their mouldings on some hard cemented mortar have survived the ravage of centuries. In every statue the exact anatomical proportion is clearly shown as to draw the admiration even of the sceptic mind.

But their whole intention and purpose is not to stick to flesh, bones and skin but to go deeper, to peep into the mind to show the reality, how the muscles and nerves are slowly altered by the effect of the mind and then next into higher stages to show the grandeur of the self and ego which is unconditional, absolute, and untrammelled "not manacled by the brittle strength of bones." This is where the Indian school differs from the Greek and the modern schools

of representation whether they try it in solid materials or on canvas representation.

The Indian school is distinct by itself and not to be judged or to be read out by the less exalted standard of the Greeks.

To make a painting a successful one, the painter must within himself rouse up the Prana or the dormant energy that is embedded in the deepest layer of his nerve-system. This latent energy is the vital principle in the human constitution. Every bit of his body, every muscle, every particle of his frame should be kindled, surcharged and animated with the Prana and when he touches the canvas with his brush this latent dormant energy of the person will be transferred in the canvas drawing and unless the Prana is roused within the artist himself he is not in the fit position to represent it in the canvas. The observing mind coming in contact with the canvas representation is infused with the Prana and the dormant energy that was kept hidden within him will be roused up. The Prana in the artist's mind through the medium of the representation is infused in the mind and constitution of the observer. This is called the transference of divinity of one individual into another. But when instead of rousing up the Prana, a low, base idea is roused up in the observing mind, that representation is condemned. A saint only can make another a saint. This is the motto in Indian mode of thinking.

There is much discussion both amongst artists and philosophers as to the theory of beauty and scarcely two persons will agree on this head. The

lower grade of mind and the ordinary run of mankind take colour to be the main part in beauty. A bright dazzling colour either in object or in person is in most cases the standard of beauty. But the bright colour always affects certain tissues in the retina, stupefies the other tissues and brings on a confusion, a torpor or lull in the reasoning or the judgment-faculty in the person. This is called the glamour or bewildering effect of colour. The lower the mind the greater is the fascination for colour. Even this propensity is to be observed amongst the tiny objects but glamour is a negative aspect and cannot be called a positive or uplifting element in the mind. It is the most delusive object that waylays the mind of a person, and blurs the optical tissues and stops the passage into the higher life, as all other nerves are dazed with the riotous activity of the optic-nerves. Hence, colour is not the main element in beauty. It has its functions and it has a place but is not the summum bonum in the conception.

Some hold that symmetry or exact proportion in different parts is the standard of beauty. But even in a freshly dead-person or an animal or newly cut down tree though the symmetry is still retained, yet there is no notion of beauty in it. There is a tinge of pity in it or sometimes a notion of abhorrence or unpleasantness in mind.

Another class of thinkers tries to develop this idea into details and makes out that harmony of the different parts which produces the symphony, is the standard of beauty. The Musicians put much stress

upon the symphony or the concord of sound but though they ply all their energy and skill on their art to bring out the symphony and concord yet the hearers are scarcely pleased. They might speak well of the tunes, the quivers, the flourishes in details as regular and well-trained but on the whole the hearers condemn the piece of performance as lifeless, for it fails to touch their heart or as being unable to bring on visible picture before their sight, for, the vibration of the sound waves will attune the nerve-system of the hearers and rouse up the picture before their sight.

One school of thinker holds that by long association with one object the notion of beauty comes in, the thing might be not beautiful to consider but to a particular person it might be a very beautiful one. For instance, one's own village or homestead or some ancient tree or some copses on a river-side, these things might be beautiful to a particular person but not to all. This is called the associative beauty but cannot be called a standard of beauty that will be applicable to all the persons.

With some person fancy is a peculiar element in judging beauty. For instance, a person in his early days had some predilection for some squint-eyed girl or a mole on the cheek and ever in his life he retained that fanciful conception of beauty. No amount of reasoning can dislodge this peculiar hobby in him but it cannot be called the universal standard of beauty.

According to the general notion of mankind as

is propounded by some of the Western thinkers the notion of beauty comes to be unity with variety and many of the artists in different spheres of life are attempting to follow this principle. In the language of philosophy, the pros and cons of an object must be observed to know the entire thing, but the piecing together of broken bits cannot make up the whole, for still the people will decry it as cemented broken bits appearing to be a whole or full thing. It is called a logical fallacy but there must be something more than piecing together of the bits.

The higher class amongst the thinkers has come up to the level when they declare that beauty is a thing to be conceived of but not to be touched. This is no doubt a great advancement on the theories which deal with skin and flesh or with the mere material casing instead of going into the higher or deeper layer of the mind. But though the theory is no doubt a reasonable and high one yet in actual state it leads the mind to a neutral zone—to the apathetic state where no pointed decision is made out. The mind hankers within the possible limitation to come to some tangible direct object that might be conceived as to assuage the inborn hankering within oneself.

The Indian schools hold a quite different view as to the theory of beauty. They admit all the different theories as quite correct and true within their own spheres and scopes but these theories deal in the lower levels of the mind. The Indians divide the mind into six stages in development and according

to the stratum of the mind a person conceives and thinks of the notion of beauty. In the highest stage of development the philosophic mind of the Indians have found out the existence and the emanation of the self in various stages through various nerves and apertures. In every object they see, hear, observe or conceive the notion of self must be found out as to have in the thing a correct and right interpretation. The sober nature, the Prana in everything, which is in and through the material casing is their main point ; sublime ideas are found out and exhibited the Prana and not the mere outward casing.

The Indians maintain that the idea of beauty must be the visible and tangible aspect of divinity that pervades and surcharges the whole objects, so that it gives a living, uplifting and sacred cast over it. There must be sanctity in every suggestion and in every gait. This is what touches the deeper layer of the mind, wafts him away into some unknown region and there makes him feel the presence of divinity and its sanctity. It is not feeling or emotion but it is something higher than mental cogitation, and when the mind returns into form, colour and dimension it sees the divinity into the object and object becomes sacred unto him and he himself becomes the sanctified one by the mere sight of it. That which uplifts his mind into the higher region is beauty. That which degrades into corporeal one is ugliness.

It is for this reason that the Indian thinkers hold the doctrine of expressing the Prana in the representation which is the standard of beauty to them. The



Prana is the positive and affirmative one and is a living vital entity encased in the ideas. For, even the ideas might be called dead, putrified-object when compared with the divinity—Prana. It is for this reason that in any Indian representation even of the sylvan serenading in the series called Brojo-Lila, the same sacredness is shown as is depicted in the attitude of meditation.

But when the Prana is roused up within the artist, the artist himself keeps it lodged in the representation. A sacred treasure is to be transferred in the mind of the observer who has no notion of the higher life. This is called the success in the representation. This is called the beauty in any painting or statue.

The Christian theologians got this idea of sacredness or Prana in their own way and often talked of grace in an object, a graceful figure, a graceful thing. What they tried to express was that there was divinity, a sacredness in the object. Some say transcendental in the object other than the flesh-casing or material representation.

Though anything enumerated here is true in some aspect yet as the mind is developed into the various stages through the six layers of evolution, the notion of beauty and the relation amongst objects get much modification. The Indian theory of Prana or the Christian theory of Grace might hold good in every case and is to be considered for the basic rule from which other theories were branching out to express the limited ideas.

The Western philosophers and painters try to stick their ideas to skin and flesh leaving out the notion of holiness, sanctity and divinity. Only ease and pleasure of flesh is their motto of life. Here in the Indian mind stands wide apart from the Western mind. The Western people whether they be philosophers, poets or painters, very often fail to appreciate the Indian mode of thinking expressed in its philosophy, poetry and painting. And in all Western representations, amorousness, frivolity and carnality are the dominant feature, the most objectionable aspect whether it be in philosophy, poetry or in painting and scarcely they can come up to the standard of the Indians. The Western painters adhere too much to anatomical proportion and exact copy of nature. Indians care very little for these childish things or as they call them dead, inert matter. Their main tendency is to see whether in a representation either by language or sign they have succeeded in representing the divinity. This is how they are to be judged. But to infuse the Western mode of thinking into the sacred preaching and conclave is greatly sacrilegious to the Indian thought.

In modern times some of the Indian painters are imitating the Western school even at the risk of their own national school and temperament, the dilettanti being caught in the glamour of the colour and the frivolity of the tone. They are the admirers of this class of low painting without having any appreciating faculty to find out the real merits of the art. We

are not in favour of this class of vicious painting, of the lifeless representation—the amorous thought that will bring on effeminacy and cringingness, but the Indians must study their national ideas of delineation, the sacredness, the divinity, the holiness and the transcendental ideas must be shown in their exhibition. The Indian painters must shut and chuck out this Western way of representation from their thought and should try to revive their ancestral mode of centuries of toil and deep thinking.

## CHAPTER VII

### STATUE.

We carve out a statue from a block of stone or from any solid material. The artist has in his mind to write out the complete drama in a single act. In dramas written in words the subject is divided into several acts and scenes each enhancing and corroborating the previous group of ideas as to bring out the climax. All the delicate feelings, all the violent surging in the mind are made to express through the conversation of different persons that are brought in to develop the play. Statue takes the climax or the apex in the theme having the previous ideas behind to be thought out by the circumstantial position of the present. The apex or the culminating point and the future is to be judged out by the influence of the association of ideas. Through the delineation in a decided way of the present, the future is to be judged out. A nation in its highest stage of development will attempt to represent the ideas in some solid form and the more there are successful statues or ikons in a nation the higher the culture of the people is judged of.

In studying the statue we get the very depth of national ideas and national temperament. The word-painting known as drama or epic sometimes overlooks many points but the national ideal of the people of that period and the proclivities of the people, the grand national sentiment which the people attempt to exhibit whether the ideas be philosophy or religion or social, are fully represented through the statues and ikons. A dry dull-headed people without any notion of poetry or philosophy with sweetness can never approach this region of mental activity and in a people where there is the higher and ennobling sentiment, the clear conceptions of rigid philosophical ideas which might be used with the tinge of sweetness and poetry are the expressive faculties in a people to make out the statue. Whether the nation is fanciful, philosophic or grotesque in their concept, the mental temperament of the people is judged through ikons. The Assyrian, the Greek, the Roman, the Chinese each have their own style of statues and the whole national temperament is judged by solid representation.

In the statue we find the manners and customs of the people. In every age and in every period of national development, the national dress are somewhat modified as the dominant habit of the people. The particular customs, the manners as to the modes of worship or the court-scene, though are kept silent in some sage-looking books known as theology or history, are yet fully represented through the cold stone. Therein lies the importance of the ikon.

In looking at details into any statue the national costume, the ornaments and jewellery which the people used in that period, the footgear, the arms and the mode of dressing the hair are distinctly marked out.

In history or in drama a slight hint is made and the dictionary will give only certain names of ornaments and arms, leaving the mind in some later period to ramble in confusion as to find out the exact shape and the formation of the objects. The modern antiquarian in their researches to unveil the past history of any period pay little attention to dictionary definitions and historical mentions. But they stick their mind to this broken bits of cold stone. The costume of every period is a decisive proof to find out the age and the tendency of the people even in some statue. The texture, the fabric, the gold-fringe and the gold-tapestry are distinctly marked out as showing the workmanship of the period. Though there might be some controversy in history yet the statue is a decisive evidence as to silence all doubts.

The ornaments of men and women are much important in national history, for, in the development of any people or with intercourse with any foreign nation, the jewellery and other decorative ornaments get a transformation. For instance, the fillet, the diadem, the armlet of an especial formation will mark out the period and whether people had any connection with any other foreign nation. For, peculiar ornamentations are sometimes copied and used by

the foreigners especially by woman-folk who come in contact with the original wearing people.

The footgear and arms are of great value in studying any solid representation. What sort of arms of particular shape the Indian had in certain periods, the Assyrians or the old Greek we cannot understand by the description but the obscure portions in history are made known through this carving. Though the history of the ancient Egyptians are lost yet the old Egyptian carving and statues clearly bring out a national life in details in modern age. For instance, in the statue of Surya in Kanarak or Kaniskha in Mathura museum we get a glimpse of the high-boots as part of the royal accutremments though the modern Indians generally use low footgears.

But especial attention is to be given in marking out the dressing of the hair. To an ordinary person the dressing of the hair is considered to be an unimportant part and must be overlooked but the exact social sphere of the woman-folk must be looked out by the trifle manner whether the hair is tied with front-knot, top-knot, back-knot, temple-knot, dangling in loose form with a tie-knot at the end or branched out into a number of plaits woven out in thin form *or the whole bunch is plaited into one lock hanging* at the back with tufted silk at the end or tied out with a back-knot. These different formation of the hair will show not only the period of the national history but also the age, the social life whether with husband or widow and various other spheres in life. The lock of hair though considered as an ordinary thing,

at once reveals a volume of ideas. A shaved headed man, a head with clotted-locks of hair, the shaggy hair hanging down to the neck, the wild loose hair and the cropped hair parted either from the middle or from the side forming the seam and tonsure will find out whether the statue represents a Monk, a Rishi, a Kshatriya, a Brahman or any aborigines. This subject of hair is so important that several volumes might be written out upon this subject as marking out the nationality and status of the people of the period.

The profession or calling of the person is well marked out by certain decorative devices as to his dress, pose or ornamentation on his person. Every profession or calling in life has certain mode of dress or embellishment as to cite him out as belonging to that profession. From very ancient time this system of representation through certain external decoration was adopted. Even a court jester has his peculiar mode of dress. The language in books very often looks such details as being too tedious and cumbrous one. But the sculptor on a stone gives an especial attention to this details and try to represent the things that are named in the dictionary through a few words. To the intellectual world the sculptor is a great benefactor.

The whole history, the whole national life even in details and exactness is found in statue. The court-scenes where the sovereign was seated and how the ministers and other dignitaries presented themselves either in sitting or standing and turning their



faces towards the direction are distinctly marked out in ikon. The sacerdotal ceremonies, the forms of the umbrella whether with fringe hanging down or without it are objects of study in solid representation. Even the mode of tying an animal, or killing it by beating it to death, or piercing it through the heart or cutting it with one stroke from the neck to the throat or from the throat to the back or disemboweling, even the grinding of stone whether stones placed one above the other or a flat piece of stone with round roller used in grinding corn are distinctly marked out in the statue which no amount of history can draw or dictionary can speak out. Herein lies the great importance of statue and is unmistakable proof of national life of races. What immense service the stone representation gives to the humanity cannot be truly spoken out but the people who do not develop their intellect in this line are dull-headed, unphilosophic and unpoetical in the world.

All the rules that are described of in studying painting are exactly applicable in the formation of statue, only the colour element is cast off. The cost of the material generally forbids this finer form of the colour material, but when the munificence of the sovereign is lavish the stones are sometimes selected as to give out natural hue of the object.

Though in ordinary statue we have the serious or exciting state of the mind and the statue is often connected with modes of thought yet pretty little dollies are not unimportant elements in the social life. The dolls like folklore are the important elements in

social life. It is a statue which without seriousness expresses the fanciful and humorous state of the people and period. Dolls should be kept in their national forms and no sacrilegiousness should touch them as to mar the central beauty of early childhood. It is the natal-chamber of national life. The tiny dolly though interesting as the plaything for the babies yet it is a humorous poetical inspiration of nations unvarnished unsophisticated—less the diction of the book learning.

The climatic effect, the social environments, the association of national life, the real poetical tendency whether serious, witty, melancholy or jolly are all marked out in this dolly. To destroy the dolls is to make an extinct of the real national life. The dolls should be preserved without any foreign influence. It is as sacred as worship-chamber of any person.

The study of statue is a high and ennobling subject, so various in forms, devices and expressions that several volumes might be written on the same without being least able to express all practical ideas that are roused in the human intellect—the ikon which can be found in the human cultured brain. If all the history, all the dramas, all the literature of a nation are destroyed and if the whole race are extinct by some terrible cause the whole extinct nation might be made to stand up again in all the activities in different spheres of life, if we could collect the statues that are left in the debris and ruins. It is a wonder—an object of delight—a history—a theology—a poetry and the national life combined in one compass.

In forming a statue the materials generally selected are stones, metals, woods, clay or terracotta. In a country where stone is cheap especially polished and durable, that sort of material is often selected to represent the national ikons. But in a big country like India where all the possible materials are to be had, the Indians tried their hands on the possible things which might be sound in carving out the representation. The wooden statues, burnt-clay or terracotta much cheaper in costs might be nicely worked out as materials for representation only in durability not so lasting.

The size of a statue is determined by the position and distance of observation. The exact point of observation should be determined to view the object with advantage. For instance, in a near sight or in close proximity, the height and size of the object is less or normal but when the same statue is intended to be placed on the top of a huge temple and the observer is to stand in the distant courtyard to get a glimpse of the object, the size of the representation should be enlarged and broadened so as to bring it down to the normal state when viewed from a great distance at such a height. The first principle is that the retina must have an easy and pleasing inspection.

The pedestal was formerly a flat board without much importance to it. The main figure was made the most expressive one, as speaking out all the intentions but later on when the statue was made into an ikon,—an object of worship—the pedestal got pro-

minence. The height of the pedestal of an ikon is chest-level or breast-lotus of the worshipper.

The pedestal represents many decorative devices or symbols or small statues as auxiliary statue-figures to enhance or to complete the ideas as to pose the main figure. Side-figures are put sometimes on the pedestal to reciprocate the ideas. In painting we have the main figure, the side-figure and the back-ground, but in early solid representation only the main figure was made out; we do not find so much the existence of the enhancing part. The main figure was sufficient to give out the intended ideas but when complicated ideas and long stories were intended to be represented one after another, the embellishing element was introduced. The complicated idea was started by the side of the main figure and not as varieties are grouped. Group figures were intended but much attention was paid to this part of the statue, even at the risk of the betterment of the main figure; and the attachment of sanctity to the pedestal came on as the most important part in the ikon; for devotion means touching the ikon as the summation of piety. To save the ikon from constant handling, the importance of sanctity was given to the pedestal and the measurement was made as chest-lotus or the heart, for divinity is to be perceived in one's own heart.

One thing to be noted in painting or canvas-representation is that the contour or side-view is represented. The object is really a flat representation but by perspective view of angling the sight of the face an

apparent round view is attempted at, but in reality a partial view of the object is seen. This selection of perspective position shows the great achievement of the artist. But still some great defect remains in its latent form. In statue where the figure is chiselled out from some solid block, all the varieties of directions and sides are clearly made out. Every detail, every muscle, every nerve and tissue might be shown. This is the one advantage in solid representations or statues.

The halo or back-ground was devised to determine the various circumstances of the main figure. The halo and the pedestal in many cases absorbed the interest in the main figure. Much historical truth is found out at the cost of psychological representation. Any person, who is acquainted with the psychological development of the inner-self, knows at once that when the mind goes into the higher region, all the atoms and particles of the body become effulgent, a sort of effluvium or light comes up forming the casing on his body. It is for this reason that sanctity is attached to the body of the holy man. In a high stage of development all over the world the same strange sight was observed and the light is made to express through a halo or a back-ground. The Egyptians and the Assyrians possibly were not acquainted with this part of the representation. They attempted to represent the figure as it was. The Buddhists, who were both monks and artists and also saints, detected this strangeness in human system and tried to represent the effluvium coming out of a person of the sage as a

decorative way. In every Indian ikon there ought to be a halo behind it as it represents the divinity in the object.

But later on the decorative device or halo became so prominent that the real beauty in the main figure was marred. They being enthusiastic to show their art outbalanced the test of beauty and of psychology and in pedestal too outbalancing effect was made. Too many of things were put in so as to bring on unpleasantness to the observing mind and too many symbolical signs in representation were introduced as to bring into contempt the high class of art. The right knowledge of proportion and the amount of embellishment that should be introduced in the representation as to keep the consonance should be the first point in the artist. It is to be observed here that the modern Western sculptor handling secular objects has not the conception or the necessity of having recourse to halo, for a secular person cannot bring out the effluvium or lights. It is only in a saintly person or in an object divine that we have this back-ground.

Divinity should be expressed in ikon as to make the work a rightful one. The captious Western observer without any notion of the principle makes remark at the Indian art being tinged with a doze of morbidity and decry at the unanatomical exactness but he forgets the ideas that the whole Indian mind was prone to represent the divinity, the holy transcendental thoughts, not so much the position of the flesh and bones. The flesh and the bones will be

exhibited when it is a necessary adjunct to express the mind. This is the main distinction between the Greek and the Indian school. And the modern Western artists following the line of the old Greek, stick all the attention to the dead-bones and not to the self or divinity within the flesh-casing. The mere conjecture that one school has copied out of the other is a mere puerile line of argument, for the lines are quite distinct by themselves. In secular images the exact ideas and thoughts should be expressed by pose and auxiliary figures or back-ground but mind should be led up from the form to the formless stage.

The Orissa statue should be studied to get a fair knowledge of the art. Konarak, Bhubaneswar and the ruined palaces of the ancient kings are the places where the representative art should be well studied. These are the best colleges and museums in the line of the statue-representation. The Konarak represents the highest acme of the Indian faculty of representation and will ever remain as the proud monument of the soaring intellect of the Indians. The Egyptian and the Assyrian schools are belittled when compared with the wonderful carvings in the Konarak representation.

The Indians when they tried their hand on secular objects as dancing parties or elephant-show always kept the idea prominent in their mind that from the actual observation of the object in view something higher must be shown out. It is not completing the idea in the object itself but by the naturalness or exact copy of the visible object something

higher or invisible should be thought of. The followers of the Greek school (the Western artists) stop all the ideas when they make a similitude between the inert stone and the moving object. A mere copying of nature is their motto. But there is no art to make an exact copy of the natural object. It becomes a break-down in many points when the nearness or proximity is attempted and whatever idea they intend to express is a rough sentiment as is due to the easement of flesh. The modern Western representations whether they be on canvas or solid materials show the great tendency to amour and propension and produce a degrading taste on society. The young Indian mind should not be taught in such unpsychological objects. Their own national-school of representation is the best thing for their study. The modern Western peoples are Greek in literature and art, Roman in politics and laws, Jew in religion and Saxon in social and moral state, so that, the true spirit of Aryan ideas is not well marked out in them. It is only in Indian school that the highest perfection is shown which even the Greeks could not approach and the Indians were ever independent in their own mode of thinking and expression.

In architecture, in philosophy, in poetry and in art representation the Indians ever followed their own line, and independently worked out their philosophic conception without borrowing any idea from the foreign people. Their philosophic conception was transcendental and that divinity should be expressed in every object. In architecture,



Indians got the principle from the religious conceptions as were thought out by the sages, and every direction, every course of brick or a stone was guided by that principle. The Greeks took the surrounding nature as their model, tried to approach nature in their imitation and followed nature. Hence, the Greeks cannot be said to have acted upon any sphere of Indian life. The Indians were not imitators of nature but the proclaimers of divinity in every material form and figure. The Western thinkers always make a blunder without any knowledge of Indian mode of thinking to impute the infusion of Greek thoughts to the Indian atmosphere.

## CHAPTER VIII.

### DIFFERENT ORIGINS OF STATUES.

Statue is originated from visualised Deity or any mythological conception of Deity. The Indians got the ideas that in the higher region of the mind the concept or the idea might be visualised or seen distinctly with forms, colour and dimension. This is called notion of God and Demigods and as these concepts and ideas are multifarious in forms, the conceived deities are correspondingly multiplied in number. In a later period attempts were made to represent the visualised ideas into some tangible form and thus the notion of sanctity or divinity in any statue or ikon came out.

The Egyptian statue was originated from Horus or Vulture God, beak and wing prominent. What the exact origin was now-a-days is a point of controversy. But the Egyptians started their theory from this Horus, perhaps it might be the star-bespangled night spreading out a cooling shade after the scorching sun of the day, a beneficent and protective deity. This Horus was made into different aspects and

into different forms as the thoughts of the Egyptians expanded into various directions.

The sacrificial animals, sacrifice and royalty came into the region of art in later period. The Egyptian Hierarchy were the patrons of artists who were paid out of the revenue of temple-lands and so the art was confined as an especial property of ecclesiastical objects. But later on patronage from royalty came in and diversion was made from the ecclesiastical to the secular objects as represented in the image of some sovereign or favourite queen and thus the secularity in art came in.

Among the Assyrians, Ea (Earth) and Anu, (Firmament) in the nude state were conceived of, which in later period was turned by the Abrahamite,—a branch of the Assyrians, into Adam and Eve in their nude state. From this notion of Ea and Anu the Assyrians started their conception of divinity and consequently of philosophy. Whether the Assyrians got their notion from the Egyptians or Romak,—the rival people of the period, or from their ingrained Semitic conception they independently developed the idea of fixing wings to their deities, is a thing to be thought of. Probably the conception of Horus with wings and beaks slowly crept into the body of their theology and the Assyrians as the distinctive parts of divinity put the appendage of wings to all the objects of worship. For instance, they have the winged-lion, the winged-horse, the beak-headed winged-man, etc. The Semites only lopped off the beak but retained the wings and other forms which afterwards became

the Angels of the Jews. The winged-horse of the Assyrians became the Borak of the Arabs and the Angels became the Purri of the Persians. As a mark of divinity or supernatural power, the Semites added wings to their deities to give the being an easy passage in the up-flights to heaven. In the whole range of the Aryan conception whether it be among the Indians, Greeks or Romans, the wing element is not to be found. The Greek Mercury is of much later date and the Egyptian and the Assyrian influence introduced wing into the foot of the Mercury or the divine messenger and could not come up above the height of his knee. The Assyrian influence through the Phoenician brought some effect upon the Greek mythology; as we find the old Dionysius was afterwards got the new appellation of Bacchus which is the corrupted form of the Phoenician term Baal.

All the Assyrian statues were patterned and chiselled out after the type of Ea and Anu and their multifarious progeny were so formed.

The Greek statue was originated from Hercules. To them the figure of the stout man with mighty thews was the model to get and to make the nation strong and warlike and well developed in physique. The artist and the poet sang the praise of the man. All the muscles, sinews, tendons, ligaments, all the convolutions and contortions of the limbs are attempted to be exhibited in the different models. The youthful minds getting a taste of the physical development made themselves strong in body after the models, and the artist chiselled out

the figure after the pattern but no attempt was made to probe the mind and the ego within flesh-casing.

The Romans on the other hand started the line of the art from the posture and form of the Civic Fathers addressing the senate. In examining a group of Roman figures it is to be found in Art gallery or from the records in their books. The Senators and Civic Fathers were often talked of and considered the types and ideals of the nation. The fanciful, poetical or philosophical conception never came within their purview. And so the Roman art became quite distinct and clear by itself. And when the Greek sculptors were hired into Rome by the Patri-cians and the rich people, the school master or the architect or workmen in another sphere of life im-perceptibly infuse the Greek conception in the line of Roman mode of thinking and in the Roman statue as well as in their architecture, the Greek influence and infusion might be marked out but still the original school was retained, as total Hellenic conception would be distasteful to the proud Romans.

In India two distinct schools came into prominence in the representation of art. The one school known as the school of conceived deity or known as the idealistic school from which the Hindu ikons are coming, attempted to represent the ideas when visu-alised into some outward representation having forms, colours and dimensions. There is a tinge of poetry, and sometimes fancies are allowed to dominate in the region of philosophic conception. The foreigners being unacquainted with the real intention of repre-

sensation often decry and condemn as not suitable to their own taste and mode of thinking. The more the nation is philosophic and poetic the more the varieties are to be made in the representation and these are the true tests of the nation's mental capacities and imagination. The Semitic conception of morbidity and melancholia is most distasteful to the Aryans and the Semitic conception should in no way be applied in judging the fineness and thoughts of the Indo-Aryans.

The other school started out of the life and daily work of Lord Buddha—the mightiest person of ancient India. The votaries and pious people to keep the memory of freshness in their mind often took up a particular incident of the master's life, especially the incident which pleased them most or the time when they first visited the master and later on an attempt was made to represent all the incidents of the master's life in some statue representation that the untutored person might easily understand, and even the style of art was made after the sitting and conversing posture of the master. In Borobudur in Java or in Ajanta cave wall-painting and in the Gwallior cave now discovered the very same mode of representation is to be met with. It is the sacredness of attachment, the notion of divinity, the high mode of meditation which the artist attempted to exhibit before others.

The Indian school is quite distinct in origin and development and is not to be confused with the other styles of representation that are to be found in the rest of the world. In India the art was consi-

dered as of divine origin and monks and holy men took up the chisel or brush to draw out the lines or to carve out the blocks. This is why perfection and high tone and sublime thoughts are to be met with in the Indian representation. Sanctity and higher thoughts were the mottoes, secularity was condemned. Hence an Indian becomes so devoted to ikons. The Indian mind runs along a distinct line. The whole bent of the mind is to visualise the Divinity in the whole sphere of life. Philosophy, which means the love of knowledge with Greeks, becomes the visualisation among the Indians. They have visualised the truth and so proclaim it to the world. Logic, which means a subject of disputation with the other, becomes a system of the visualisation with the Indian. It is how divinity is to be found through exact mode of representation. Halo is the main feature in Indian representation. But the rest of the world were unacquainted with this important part as nowhere to be seen in any representation till in the medieval ages. The Christian monks got this idea from the Buddhist and introduced it in the representation of their saints. The Indians tried their utmost to represent the self through the flesh-casing. The other schools tried to represent flesh and bone and have not attempted to represent the self.

One distinction is to be marked out between the Roman style and the general Oriental style as headed by the Indian school. The Western people and the Western school are much tinged with the Roman mode of thinking, and the effect is still to be observed

in their daily life. In addressing a person to come near him an Indian waves the right hand and shrinks the fingers from outside to inside as the sign of nearness and direction. The Western people move the left hand and turning the palm towards the firmament shrink the fingers or sometimes the fore-finger. In the time of meal the Indians only use the right hand and put the food into the mouth, the Western people use the left hand when going through the operation. In the Indian statue we find the frontal view when the full amount of breast and all the parts are clearly shown out or sometimes with emphasis put on the right arm and right side as expressive of the sublimity of the ideas. In the Roman statue the contour or profile with an emphasis on the left arm, or the left side is prominent. And why this happens ?

The Roman Senators when addressing the people on some exciting topic to make an impression upon the people, wave their left hand and fore-finger or the whole of the palm as expressive of the peculiar mode of ideas. Even that toga is rolled upon the left hand and is covering the right side. In high excited mood the person makes a contortion or twist from the right to the left. In calm, sober and divine thoughts the right hand side and the right arms are used and is the sign of sobriety and sage thoughts while the left handed expression and the posture are the vehicles of emanating the ideas of alertness and passionate declamation. The actors and the orators understand this thing well



as practically they have to deal with such postures. The Greeks in their statue of Socrates and Plato as still to be seen, used either the frontal view or right handed aspect as they were the expressions of philosophic conception. But the left side or the unaccustomed pose will easily rouse upon the audience some alertness and fiery ideas. The Western people following this Roman mode of vehemence and fiery temperament made the left-side pose as the standard in many of their representations as well as in their daily life. But to the Indians the left handed pose is not tasteful.

On as a nation is developed in the multiplicity and variety of thoughts and exactness, certain rules are introduced as expressive of some ideas. The prominent of this mode is to be met with in the representation of some divinity by certain signs and symbols. The old Egyptians to mark out the divinity in the representation made the beak a long one, something like the beak of a parrot, that is the diminutive form of Horus,—the Vultur-god. The Assyrians in representing their gods and goddesses or things-divine added wings for their up-flight to heaven and all the different branches of Semitic origin had the conception of wings when talking of any attendant of heaven generally known as Angel, which is most clumsy and abominable conception to the Indian mind. The Greek in the later days made the expressive point of divinity by the elongation of their statue. Minerva and Diana and Pallas Athene, the work of Phidias were extremely tall as to

overtop all human beings. The Indians in their later days when they attempted to represent philosophy or the poetical conception in the outer representation other than the school dealing with the daily life of Lord Buddha, got the conception of adding arms to the ikons as symbols of all-pervadedness. We have four arms, six arms, eight arms and ten arms meaning thereby the influence to all the cardinal points of the firmament with an adjunct of halo on the back to complete the conception.

When the personality of Lord Buddha came into prominence and his followers multiplied into innumerable number, the devout people to show their piety and keep up the freshness of the memory first attempted the group representation. All the persons associated in the life of Buddha are to be represented as sitting together each having a distinct pose and countenance and hearing the message of the Lord Buddha in the group representation. In a later period the serial representations or the successive stages and the incidents of life are used as themes of the art. In painting and sculpture though in the beginning we have the individual representation, in the development of the ideas serial-representation came into vogue and became the favourite subject of the people. And as the note was once chimed, the Buddha school and the Shaiva school took up this nice device and wrote out the history or the biography of the person either in the conceived idea known as poetic or philosophic school and the other the Buddha school and the serial or grouping system was much followed

out. The Indian term for this mode is called *Lila*, just as we have the *Braja Lila* depicting the incidents of Krishna or the *Kailash Lila* where *Hara* and *Parvati* were taken as main figures and all the stories are represented in successive stages.

After the fading away of the Buddhistic school in Bengal, where the stone is rare, an attempt was made to represent the serial incident in burnt-clay models known as terra-cotta. In making the facing or casing of any temple of note the Bengal school made lotuses in varieties of forms each distinct by itself to be affixed on the wall as a decorative device, till a better procedure was adopted when the serial method was used. A brick or tile some six inches in length is taken and the figure stretching some four inches needled out in all the details as to dress, ornaments, mode of plaiting-hair, fringes of the dress even to nails of little fingers are nicely and exactly represented adding suitable colour to the different bricks. The tile when baked in husked or in slow smouldering fire and dipped in clarified butter will give the durability. Series of this class are made to complete the whole subject. This terra-cotta representation were stuck on the wall to make the outer facing. This kind of representation is to be met with only in Bengal. In wall paintings the same serial procedure was adopted from the earlier days.

Representation of Gods and Demigods and divine-beings was so prevalent for sometime that the whole energy of the experts was directed to that direction to give a glimpse of the sacred conception

either of the conceived object or person. Men got tired of the sameness of the representation, the royalty attempted to patronise the artist who were formerly maintained by the temple endowment and as the patronage changes its hands the royalty asserted their claim to be represented in models to perpetuate their images in future ages. The Egyptians and the Assyrians made a strong pretension to have their kings and queens carved out on solid blocks of stone, along with other figures known as Sphinx and similar divine objects.

And as the royalty came into prominence and placed themselves under chisel and hammer of the artist, the sacerdotal art came to an end ; the court-scene and later on the hunting and the drinking bout representation came into fashion. Animals, birds, beasts were all attempted to be depicted among the Egyptians and the Assyrians. The sacredness, the divinity soon faded away and exact representations of natural objects became the dominant feature of the art and secular and mediocre artists took up the profession to please the whims of the people.

In India a change was made from the rigid representation of divine person into the less divine one but royalty or the representation of kings and queens were not so much to be observed though deified heroes were represented as part of the religious conception of the people. As decorative device ought to give an exhibition of the exactness of art, animals, men, boats passing into sea or river, marriage processions, the court-scene, the sylvan retreat

of the sage, the meditative posture and how the countenance is transformed in the different stages of meditations, the worship ceremony, the sylvan promenading in moonlight and various social lives in a group or serial form were made out. The elephant was much studied by the Indians and represented in such life-like form and size as to bring on wonder and even terror to the observer. But one thing to be observed here is that though amongst the Assyrians, the hunting scene or shooting down a lion is nicely represented, the Indian artist scarcely took up them, though in Indian literature the kings are often talked of in hunting expeditions. Perhaps this sort of things or the notion of bloodshed was not to the taste of the Indian as the art originated from the humane Buddhist conception of the monks.

And when the court influence became strong the jollity or frivolity was a marked factor in representations. The dancing scenes as to twirling, whirling, skipping, swirling and various poses were nicely made out, the like of which is never surpassed by any people in the world.

When the Bamachari, a sect in India known in the West as Rosicrucian, came into prominence, all the different forms of procreation as symbolic signs of the different stages of formation are represented to make an adornment of some of the temples erected by the munificence of kings. Though this figure might be detrimental to the modern tastes and inclinations yet if we properly examine we have the

exact psychological and physiological mood of the eyes, different tints on the face, nice and exact forms as to make them wonderful representations. But along with this thought they attempted to represent the theory of procreation in different stages, though these representations are sometimes nude and sky-clad there too is that tone of sanctity, purity and divinity in the process of procreation which is not to be met with in any other country. It cannot be compared with the French school which is full of carnality, propension and amorousness. The French school of nude figure is a mere vitiated and degraded state of the old Greek conception of how to develop the thew and to bring out the harmony and correctness which is the sign of grace and beauty. The effeminate, untutored nervous men might decry such things but they represent a school of philosophy started in those days all over the world and are now depicted in full representation showing all the limbs and countenance. For historical interest these things are not to be destroyed.

In the art of representation the Indians, the Egyptians and the Assyrians might be grouped together as rivals to one another. The Greek and the Roman school are of much later date and represented only a few noted persons in their public capacity and scarcely attempted their hands in varieties of subjects and varieties of representations. The whole Greek and the Roman schools are to be marked within a few days and the observer soon gets satiated with the sameness of representation and the

sameness of thoughts. In sculpture, in architecture, in literature and in philosophy the Greeks might have made some progress and completed their mental activities but just at the point of their rise the Peloponnesian war broke out which gave a rude and sudden stoppage to the further course and all the Greek subjects remain unfinished and incomplete yet modern Europe is belauding their unfinished pieces of work in their various activities. The Egyptians, the Assyrians and the Indians got some breathing time to continue and complete their activities and exhibited varieties of conceptions and thoughts. The Egyptians and the Assyrians though they advanced to a long distance, could not stick and continue in their lines either for the want of munificence or shortness of materials or by sudden collapse of dynasty. It was left to the Indians alone to proceed on and bring into perfection the arts even without the patronage and munificence of court. The Indians made everything part of their religion and with great tenacity clung to the profession as part of their religious instructions. The persons who deeply study the varieties in the sculpture, the multiplicity in the form, must observe the masterpieces of the style whether they be in Kanarak, Puri, Bhubaneswar or in the Bengal Buddha-school that are left scattered here and there. Even in anatomical dissection and mould upon some permanent mortar the Orissa style made a wonderful representation as is to be found in the image of Kankali in Bhubaneswar and how the barest skeleton and entrails remain inside the ribs.

The Kanarak is the wonder of Indian art which can scarcely be surpassed.

Every nation must come to the climax or to the point of zenith in its mental activity, and when that point is reached the whole amount is spent out, the people must slumber for several centuries till in future days it rises up to its former position. The Kanarak temple and the sculpture are the highest culminating points of the Hindu art and it is just the apex in which the Indian intellect rouses up after which a rapid decline is observed and the people came to a slumbering state. The Taj Mahal of Agra which is another piece of art in India points out the acme, the apex of the Saracenic art and the flight of imagination after which the mind of the Saracenes on the Saracenic culture got a lull and went to slumber. No further attempt was made in any country under the influence of the Saracenic art to make a rival of the Taj Mahal of Agra. Every nation will put forth the whole energy and make out the perfection of art in solid form which becomes the object of admiration and sorrow to the nation.

The modern Western sculpture is a mere timid imitation of the Greek and Roman style and is monotonous in its conception to Indian minds who are accustomed to view and observe the varieties of higher perfection in the object. The Indian minds show no admiration to the modern Western school and the Indian youths are not to imitate the modern Western sculpture which is a timid imitation of the mixture of Greek and Roman conceptions.



The one thing which is to be observed in modern time is the Equestrian statue. Among the Greeks, Romans, Assyrians and Egyptians scarcely do we meet with such ideas. In Kanarak what are known as the horse-cave and the eliphant-gate, we get the first attempt at Equestrian representation though the riders and men found prostrated below. But the modern Western Equestrian representations represent the three things—man, horse and pedestal—which are in many cases well carved out representing the different poses and lead to a confusion to make out which is the main figure and which is the side-figure or sometimes the centre of emphasis is confused. The Indians have not much liking for the Equestrian statue. The best thing for the Indian youths is to follow and study their own Master and work out in their own national-life.

## CHAPTER IX.

### DIFFERENT CLASSES OF PAINTING.

Representation is a natural gift of mankind. Whatever might be the state of society or the rigidity in the religious conception avoiding representation as sacrilegious, for which the Semites stand as a direct contrast to the Aryan faculty and conception, the natural inclination and tendencies—the inborn gift with which man is endowed—lead him to give an expression of the inward faculty in representing any object or idea objectified with forms and figures. He attempts to represent either for his own delight or to make a fanciful drawing to the merriment of others. And as the conception sinks down into the deeper layers, casting off all flesh casings even the trammels of the lower region of the mind, sanctity, divinity, sacredness are all conceived there and the conceived picture becomes the counterpart—the symbol of the mental attitude. In that high and supersensuous state he scribbles down some sign to represent, in which he not only gives the then state of the mind but the most sanctified expression, most

ennobling conception which he himself observes and is the object of veneration not only to the observer in general but to the artist himself in after days when his mind comes down from that high pitch. It is thus that the ikon is necessary for the development of individual either in spiritual or national life. It is, for this reason, very often said that unless there can be any ikon with all the sanctity, divinity and natural conception, nation cannot develop in its high state. The morbidity, the dryness in the concept will develop the people and make them fanatic as to the philosophy, poetry or any other form of representation—external or internal. This is the test by which national mind and national culture are to be judged.

The primitive people make a drawing with a bit of charcoal in an expressive way. With this simple way though they cannot make any representation of their mind, the sight of a deer or a bird they nicely draw out either upon the walls or upon the floor of their dwelling. The perspective aspect of the object they know, for it is a natural gift to mankind. Some of these drawings are exact and clear in their proportion and pose which will draw admiration even from an experienced artist.

Tattooing is the old art of drawing on the skin. This is the oldest record of how the human mind started from simple point ; even though centuries of civilization have rolled on still the simple device is kept up. After mopping the mud-wall with some compost the primitive people draw figures of men and animals as auspicious and preventive of misfortunes.

The figures of different objects are nicely drawn out and clearly defined in details. This is how we have the origin of wall-painting so developed in the present period and much copied out in the medieval age.

The ancient religious-triangle and cross-triangle with a lotus inside made with coloured powder is the beginning of symbology and the beginning of religious painting which becomes so dominant in the future ages and even amongst the Jews and the Christians.

Wooden pedestal plank with many decorative devices on it used in religious ceremony was traceable to the earliest stage of painting. The flowery decoration on silk and cotton stuff is another form of art. When the personality of saint came into prominence all the incidents were attempted to be represent in stone, terra-cotta and drawing. This impetus to chronicle the life incidents of a saint gives a natural uplifting hand to many thoughtful men especially the followers or companions of the saintly persons who attempted their skill to preserve the memory in full freshness which afterwards became the object of worship and veneration.

About this period in the history of art or representation pious and saintly men took up the brush or the chisel and applied all the higher sentiments of mind, their devotion, their conception of divinity, the various stages in meditation and all the mental transformations and the outward transfiguration became the objects of representation. In many countries the first school of artist were the saints and the monks.

This was the glorious period of art when holy men with full development of mind and the fulness of devotion took up the representation of the revered master or the philosophic conception and tenets of the school to exhibit to mankind, that they might work out in their life the different higher stages of psychosis. This representation of the saintly artist is so rich in delineation, so exact in form, so masterly exhibited in details as not to be surpassed by the secular persons who for the sake of lucre sell their skill to please a patron or to comply with the hobbies of wealthy-folk. The art of representation is a part of religion and only devout and saintly persons are the best to attempt in this line of exhibition. In the earlier days poet, painter, sculptor and the philosopher, all came out from saintly persons and sages. The mediocre persons and the secular people scarcely had an access to this divine faculties till the needy people with trifling knowledge of the art sold the divine gift to grandees and spoiled the life, the reality, the divinity in the representation, and base and whimsical representations were made out and applauded as masterpieces giving out expresssion of few vulgar thought and sentiment. To search after patronage is the greatest curse to men of intellect, for the rich people without any high conception always tease the artist to please their fanciful hobbies.

From the individual prominence, representation of personal anecdotes of the associates whose lives are entwined with the heroes, the philosophic ideas, the manifold forms were attempted by the

saintly artists as the subject of their drawing. The mind of man rambled in the various directions which led from one sphere of activity into another and thus drama and poetry were made out. The Christians and the Persian-Mahammedans make their passion play from the incidents of the life of Jesus and Hossain who fell in the battle of Karbala.

In the Buddhist period of Indian history similar dramas were made out. Even now-a-days the Indian dramas are taken out from some religious stories and the Indian dramatic performances in most cases are religious subjects. Even in mirth and frivolity the notion of divinity was attempted to be brought in. The Greeks after the period of Alexander made a group representation in their sculpture. Their main point was war-incident, the marshalling of soldiers, cohorts and phalanxes in their attitude of assaulting the enemy singing out their paeon. Among the Romans the Trojan's column is an illustration. But the Indian mind took a different channel and instead of the representation of the fury of forms in the warlike mood, the religious groups were taken up. This is where the Indians differ from the Greeks in their psychosis.

The Royalty which was first led with the spirit of devotion to help the saint with munificence to represent the holy person, slowly changed their mind and attempted to glorify their own actions and their own lives on the representation. This is the turning point—the expansion and death-point of art. Secularment gathered round the court to get favour and

wealth. The real spirit of the art soon dwindled away and cringing tone and submissive demeanour became the prominent feature of the once-divine art. And on and on as degraded potentates became the benefactors of the artist, the drinking bout and carnival became the object of representation where first the divinity was made the point of art. Thus from the high transcendental position the lowest status of artist came in. The only way to revive or to bring into activity the real spirit, the real intention, the real life-giving force in the art is to transfer the brush and the chisel from the hands of the mediocre to the pure and holy persons. The art should be taken up as an object of veneration and not an object of easement of flesh.

In the earlier representation of the secular or court scenes, the campaign in foreign countries, the boar-hunting, the lion-hunting form the main subject of the artist. The court people, especially the court ladies who were unable to accompany the sovereign in many cases, had their fancies and delights satisfied in seeing the representation of such marshal incidents represented to them in paintings and in statues. We find in Uttararamacharita Sita is seeing the representation of her Lord's campaign in Southern India or as we find in the Assyrian representation. When the exactness and precision came into court relation, the etiquette became prominent in the court ceremonies and music and its accompaniment became a dominant feature to relieve the dryness in court business. Music became a secular object to give a diver-

sion and delight to the court people which ere long was the subject of adoration to the deities. And from this period out of the hands of the Rishis it came down to the hands of the hirelings. And as a summation of music the exact time and pause were introduced in intonation and modulation to reflect the court etiquette. In like manner dancing was made an art by footing and buxon wafture of the hand. In the advanced state of the court etiquette the representation of the dancing parties revealed the exact state and the court ceremonies of the period, for, in dancing pictures the central figure was the royalty, then the space and respectful distance and at last how the different performers would stand. The exactness and niceties and delicacies in position brought in the effeminate aspect in the court ceremonies and much deteriorated the vigorous art.

It must be admitted that along with the development of literature and the court ceremonies the precision in language came into vogue. How to express the language in mosaic words which might be sweet and melodious in ears was the object of the court scholars. It is thus that rhetoric became a prominent feature in the court conversation and when the precision and exactness in language was arrived at and perfected, the same impetus was turned to other directions and from language it was applied to representation. Rhetoric brought the nice exactness of the proportion and cadence in the representation; mentally both outlines are the same, the one is word-painting known as book and language, the other



is colour painting called the representation. It is, for this reason, that most of the theories on poetry are applicable to paintings.

Even rhetoric, which was made to govern and sweeten the arrangement of words and language and to give a touching and pointed expression in the thoughts conveyed in the words, was made a part of the court ceremonies. Rigidity in figures, simile and metaphor and stereotyped description as would please the patron potentate was introduced into the system. Living, ennobling, vivifying effect in the formation of language was dropped off and cringing tone as to figure and form was made the central point in rhetoric. And it brought in the orthodoxy, the iron-cast pattern which nobody dared to infringe. These infringements are called the defects in technics. It helped much the mediocre people but it stood as a bar to the higher intellects. It was left for some future mighty soul to break down the orthodoxy and to make a new assertion of his own and prove his individuality.

In the beginning of the drawing representation the mural drawing was the first attempt to record mental attitude of the person but later on the same art, the same skilful hand was tried on plastered cloth and canvas. In Puri, the tiny picture of Jagannath which is much to be had is the oldest attempt to represent the drawing on plastered cloth. Though many are inclined to take it as a tiny representation yet from the point of history this painting is of much value to show the different stages of development.

We ought not to denounce or abjure any object because it is primitive and less in artificial light but the simple objects are the links—the starting stations, from which civilization made its onward journey.

The original painters were religious men. In the Buddhist movement we find the monks chronicling incidents in the life of the great master in the numeral representations round about their habitations and especially in the chamber for devotion. They also made small statues and cloth representations with which they roamed round about the country, and such treasures were exhibited to the country people, to give them a fair knowledge of the movement and the fountain head of the school. It was in this period that painting was called an ecclesiastical art and part of the higher education for a saint or a monk. In the Christian movement of the medieval age many of the painters came out of the monasteries and showed very much the same spirit, the same tendencies, which the Buddhist Vikhus displayed.

In finding out the peculiarities of the different schools of representations in various countries we might begin with the old Hindu school; whether the painters were followers of the Vedas or followers of Lord Buddha is not the question here but the old Hindu school as a body displayed the same tendency—the main brunt of the representation was how to express, delineate and exhibit or rather to give a glimpse of the sacredness and the divinity that was

embodied in flesh-casings through every movement of the being, the countenance and eyes of the pose; the tendency became so strong that the artist showed the representation even at the risk of rules and exactness. In the mural paintings philosophic expressions and philosophic ideas were made concomitant with the least amount of lines—the greatest volume of ideas put in and the least amount of colour element and lines became minor when compared with ideas and other paraphernalia of the art. In the Pouranic school, which came in the later period, the decorative design and the adjunct were introduced to enhance the beauty in the representation, colour too was not absolutely wanting but became a minor point compared with the other aspects of the drawing.

In Persia the influence of the court-ladies became prominent and dictated much the tendency and the line of execution as to how the artist should draw his painting and colour them. The court-ladies must be pleased and their fancy should be gratified. The women in general are fond of bright colours. Insipid and stale colours are to them distasteful; dazzling colours, glowing colours are what they are much fond of. It is, for this reason, that in the old Persian representation colour was made prominent and the feature or the aspect of the countenance and pose was belittled. The first thing attractive to this school is the prominent and glaring stage of colour and court etiquette, then we are to judge the lines. Among the Persian the colour generally ranges from

the yellow to deep red but in making the countenance of the male and female figure the same countenance is only duplicated with a slight addition to make a distinction but otherwise the male and the female countenances are very much the same cut and pattern. Through the influence of the court-ladies not only the prominent and domineering influence of the colour element came in but everything that is effeminate, soft, mild and cringing was added. The feminine influence, the feminine munificence are marked even in the look of a deer or of a cat that are occasionally put in ; as looking about with great respectful demeanour to gaze at amazed and bewildered with the beauty of the lady standing by especially with her jewellery and fineness of her dress and the colour, so much so that, if by accident a roaring lion is introduced before them the lion would be painted as nodding and saluting the lady in whose presence the furious king of the forest is brought in. But the vigour, the masculine aspect, the divinity, the high uplifting tendency with love for humanity and the attempt to forget the physical form are not to be found in the Persian school, where the low coquety and court revelries were the main points of representation.

In Persia the miniature painting was first attempted at in a small piece of gold, sometimes encircling the tobacco chilum or upon the pencease, within one or two inches of area the whole court scene is put in, which might be clearly observed with some magnifying glass. The pillow, the folding in the pillows, the

tassel of the tying cord, the carpet, the figure, the royal parlour, the drinking cups and the pelled fruits, the smoking of a chilum, the puff that is coming out of it are all found represented within a few inches. Some of these representations are called minawork. Wherein porcelain is sometimes put in and kept fixed in the piece of gold or upon the pencase made of paper manufacture ; it is rather a curiosity how the details might be worked up within a small compass. In Delhi in India, a similar work or rather the same work might be found on ivory, even in a ring or in some ivory breast-button or sleeve-button with a glass-casing. The figure of Nur Jahan, of Tuli Begum or any such personages might be seen in space of about four inches or sometimes even on half an inches ivory piece. These are not photographs but actual paintings.

The Mogul painting which was a direct descent from the Persian school and where the Hindu influence was much shut out on account of religious prejudices inherited the defects of the Persian school. The Moguls were fond of saffron. Saffron to them was everything. Their dress, their cookery, their washing and rubbing their skin and colouring their beard, even their writing-ink and liquors all were made of saffrons. Even in their signing and sealing a state document, moistening their palm with saffron paste they place it on the state document known as panja-mark. Also ladies used to anoint their bodies with saffron compost. In the Mogul representation the only colour that was

marked, standing as prominent, is the colour of the saffron or saffron and azure-blue mixed together which produces a sort of reddish tint. In all other respects the effeminaey, the softness and the rigid court ceremonies are to be marked in every representation whether it be dancing or a royal procession or torture to some criminal, the court etiquette, the rigidity of the ceremony must be observed. Even in song the life, the vitality, the divinity is wanting but only one iron-cast pattern is made.

Shah Abbas of Persia introduced the inlaying system in marble. A slab of stone was cut out and cooped out and filled in with different classes of stones or sometimes with plates of gold to form out the figure. The Emperor Shah Jahan developed this art to a high standard. The white marble slab was carved out and various drawings in flowers, leaves, petals, unbudding flowers, the birds, various kinds of plumage, the beak, the eyes and even the talons were wonderfully made out with modulation in tones and suitable colours or sometimes with precious stone and gave a grandeur to royal munificence though it has much difference from mosaic which is a plastering with bits of stones. So much so that even on a Kashmir shawl this mosaic colours of foliage, bird, plumage and varieties of things were wonderfully wrought out. This inlaying system of Shah Jahan is a high standard and shows a poetical tendency in the monarch. The exact knowledge of art was worked out in figure. The pearl mother inlaid on plates of marble which are found in plenty

is a narrow form of imitation of the Shah Jahanic art. This pearl-mother known as Arabisc style is to be found in Damuscas where they make it on wood engraving but in Joypur and Agra in India, the artists work it on marble plate.

The Italian school stands prominent over the general body of the Western school. We find the nice proportion of colour and the fine different shades and tints being nicely blended give a delight to the eye. The blue sea reflecting on the clear sky with mild sun and oblique rays produce pleasing harmony in the selection and adjustment of colour. The painting system was brought to life by the munificence of the Medici house. Many of the great painters were under their protection. Pope Leo X himself being a Medici patronise Raphael. A vigorous start with grandeur and gravity was attended at by early Italian school which gradually spread out all over Europe. Many of the masterpieces were drawn by Italian school, and some of the masterpieces are really wonderful.

But the Dutch school is an admixture of pleasure and seriousness. In the grocer's shop, the cackling of the fowl, the pulling of the neck of the bird, the feathers flying off, the garlic and the silver onions, the skins of such vegetables fallen on the ground, the half rotten orange and the grocer and his wife, haggling for the prices with the customers with their varieties of countenance and gestures are really objects to be studied and admired. It is called serio-comic school. And when sometimes a person with

a great seriousness look at a grocer's shop, he will surely burst out into laughter.

The Venitian school shows much refinement in painting palaces, boat or gondolas but exact countenance and the delineation are wanting.

In the British school some other procedure is followed. The climate being foggy, a dull hazy colour and pale thick atmosphere are to be marked in the representation. In this line of representing the misty state of atmosphere the British school is prominent. We find in the painting of Turner and Gillee a storm in a sea and similar groups that are to be found in the National Art Gallery of Charring Cross are masterpieces. But the best piece that might be met with in the National Gallery, we might say, the contortion of Jesus, Alexander visiting the family of Darius, the Holy rage, is finely done and executed with wonderful living force but Raphael's last supper has much faded away.

In Nature painting we have the simplicity of men and women and girls, flowers, greens and vegetables, springs and waterfalls grouped up within one small compass. This is not a high order of painting or philosophic conception but nursery stories for the children in their lullaby where variety might be found on one small compass. Here simplicity is the main point.

The general Oriental students cannot well mark the distinction between the Spanish, Dutches and the French schools. To them all the European representations are very much the same. Only the keen



observer who are attentively studied the subject can mark out the distinction by the dress of the people, form of the hat, cropping of the beard and the national propensity of different peoples.

In the Landscape paintings the general view is very much the same, changing as the incidents might permit but every nation has certain national peculiarity by which landscape representation of any nation might be detected. For instance, the Dutch people put in windmill. In English landscape paintings an umbrageous tree or oak and a clean lawn or grassy field and a cottage double storied is artfully shown.

The present Bengali school of painting know as the psychological school is trying to represent the whole mental turmoil and passion by the delineations of the face and the motion of the eyes; the colour and the embellishment of the Western school are minor points to them. This Bengal school attempts to revolt against the stereotyped Western standard and is abjuring the Mogul painting of a few centuries back. And it is attempting to take as model master-pieces left by the Buddhist monks in the mural-paintings in the cave who exhibited all the art through the drawing of a few lines expressing volumes of ideas. In this psychological school the main feature is the Prana, the vivifying effect, the divinity and environment. This is an attempt to show the real Indian point and the tendency without the influence of foreign touch.

In the art of representation the claim of the

Chinese to recognition should not be overlooked. In comic dolls and grim demon figures the Chinese are unsurpassed in the world. But in drawing representation they can hold their own against any foreign nation. Either in solemn, pious, grave representation or in country scenes where the peasants are carrying their loads, trudging many a miles and yet to traverse few miles more, down to comic, ludicrous figures the Chinese have made a school of their own. There is life, there is vivacity and distinct individuality in the representation.

The Japanese are attempting a new school of their own out of the imitation of various Western schools with some indigenous figure of their own. Painting is the pulse by which the heart of a nation is felt. The secret national life is observed through painting. The energetic Oriental would do well to follow the line of the masters in China and in India to keep up the continuity in the line of art and make much improvement. The Western imitation is detrimental to their national growth.

The Tibetan school is the medium stage between the Indian and the Chinese arts. Upon a piece of silk thickened or hardened with some paste or otherwise, with the solution of gold they draw out the pictures from the incidents in the life of Lord Buddha. Though such pieces are rare yet clear lines and exact expressions with vigour and intonation are to be seen. The Tibetan school has a distinct individuality of its own.

## CHAPTER X.

### VEHICLE.

Two different phases are to be considered in efficiently studying any stone representation. The one is the pedestal and the other is the vehicle. The pedestal forms the continuation of the main story as is represented in the statue. When the completion of the story, as is depicted by the *figure*, is not sufficiently expressed, an especial device is formed to put in the rest of the idea into the pedestal which has become sanctified so much in the later period. In the earlier stages the pedestal was sometimes wanting or when made out, played no important part in the whole representation. But on as the complicated story or object of different aspects were made to be depicted, the pedestal was taken up as giving the residue of the story ; from mere embellishment it got much importance and in the case of ikons and objects divine much sanctity is attached to this portion of the statue.

But the vehicle theory is quite a distinct one. How it originated is still a controversy. Some main-

tain that this theory was first originated in the lands of the Assuras (Assyrians). They hold that, as one tribe of the Assyrians had conquered another tribe, the vanquished tribe became the slave or appendage to the tribe of the victor and the god of the vanquished correspondingly became the attendants or appendage to the supreme god of the victor, as by the grace of this deity the battle was successfully fought out. To substantiate this theory many names are quoted with double wordings which in former times stood single by itself.

The Indians being the neighbouring people of the Assuras might get the cue from the foreign source and introduced it in their own mythology. Perhaps there might have been some warfare between the Indians and the Assyrians and the Indians were successful in the fight. To memorialise this historical incident Garura, the winged ones, is made the vehicle of the Indian deity Vishnu. The incident begins with a story when Garura claimed the sovereignty over the gods to become a new Indra and after battle when reconciliation was made Garura retained his Indraship over the feathery beings but the wily Vishnu cleverly induced Garura to become his vehicle. Upon this incident some antiquarians are inclined to think that in days of yore there was actually fighting between the two peoples. The Assyrian being defeated had to submit to the will of the victorious Indian and the Assyrian institution is put in to chronicle the incident.

In the Assyrian collections a stone figure is still to

be seen of a beaked-headed, human-faced, winged-man. This gives a corresponding notion of the Garura, for the term Garura is coming from garuth, the winged one and has no especial name of its own but a mere generic name is applied instead of specific one, whereas other objects have distinct appellation.

In the Mahabharata three distinct stories of this Garura are to be found. The one deals with a Kasyapa having two wives Kadru and Vinata. From Kadru comes the snake and the general reptile class, and from Vinata comes the feathery groups. Both reptiles and the birds are of oviparous source only according to the selection of medium the oviparous groups are divided into two classes having a common source called Kasyapa. The second story deals with the fight between Vishnu and Garura, whereas the third story deals with some celestial phenomenon and all these stories are put under the cover of general heading Garura.

A second theory is started as to the vehicle that it is the mere symbolical representation of the deity. By the law of association one object is always thought of as concomitant and adjunct to the other, so a natural object is taken as the appendage or associative of some conceived deity. But in the later period the component part or the adjunct getting much prominence overshadowed the main deity.

A third school maintain that the theory of vehicle started from the Buddhist story of the grand exodus of Lord Buddha, when he rode out on a horse Kan-

thaka, attendant by Chhandaka, the Charioteer, which so masterly represented in various stone carvings, was the origin of vehicle theory in India. But the exodus theory of vehicle gives but a monotonous stereotyped aspect of the 'vehicle' and no variety, no poetry, is to be made out save one single incident in the life of a person. Whereas the Pauranic theory is most wonderfully poetical and fanciful and shows the keen observing faculty of the people in associating flowers, birds and animals with some conceived deity which is the natural accessories to such gods and goddesses.

Though according to some antiquarians the vehicle theory was originated from the land of the Assyrians, yet so far as the present stones are to be found, we scarcely meet with such representation. The Assyrian statues are generally single in form having wings as a distinctive mark and it requires sometimes more for excavation to bring out the full history of the Assyrians. So far we are aware, only a single stone representation of Nimrod is to be seen with a lion under the right hand and a serpent in the left hand. This might be called as some sort of vehicle. Though the Egyptian or the Romak, as their national name was, showed their art in many sided ways, yet the vehicle or attendant is scarcely to be found. We sometimes find a throne as the seat of some royal person, which might be taken as the representation of the pedestal. Whether the Assyrians and the Egyptians had any such idea in some nascent form is not yet fully decided, for, we

have no elaborate record of them, but only from the statues and writings on the tiles and earthenware, jar and hieroglyphics we are to find out the whole history of the past but the Indians have preserved their books as well as their stones and so a great advantage is to be found in studying in the line of antiquity.

The Greeks, being a branch of the Aryan, settled down in a land far off from the Indians, leaving the Assyrians to occupy the intervening land, yet somehow or other they had their notion of vehicle. For instance, among the Hellenes the chief of the gods Zeus had eagle for his vehicle. And also Zuno had a much liking for peacock. But how the Indian bird migrated into the bleak Hellenic land is a strange thing. We find also Phoebus and Phieton corresponding to Sun and Aruna, the charioteer of the Indian mythology. The dog named "grim ferriman Charan" is to be observed as leading the manes to cross the river Styx. And in a like manner snake and deer are also to be met with in the Hellenic pantheon but its exact meaning are not known.

Among the Indians, in the earlier period the vehicles were not so prominent but as the nation developed and the multiplicity of thoughts and various activities increased the number of deities are correspondingly multiplied. And the question of vehicles became the supreme thought in the representation. From what period the prominence of vehicle came into vogue cannot be well decided. But whatever might be the origin of vehicle theory

the Indian has wonderfully developed it into numerous forms, so much so that it is astonishing and confusing thing for the antiquarians and the ikonographists to bring out the full meaning of these vehicles. To give a few illustration we might say that, swan which means soul, is made the appendage of a number of deities. Lotus which means both the evolution of the mind as well as religion, is made the pedestal of a number of deities with the swan as an appendage. Deer is made the vehicle of Wind. Bullock is made the vehicle of god Siva. The seven horses are the adjuncts of the Sun god, whereas the Greek had four horses for Phoebus as is sometimes to be found in their representation. Peacock is the vehicle of the divine generalissimo Kartikeya. In later mythology we find a rat to be the companion of the elephant headed god—the guardian of the ten cardinal points—Ganesha. But in earlier stone representations Ganesha had no rat. Snake is symbolically put with Siva and Manasa, one of the latest Bengal deity. How and why it introduced is difficult to say.

In some mythology Buffalo is considered as a vehicle of Yama, the god of death, but in other stories the ominous Rook is also taken as an appendage of death. Lakshmi (Fortuna) is represented as sitting on a lotus having swan and white owl as vehicles. A recent deity has entered into the Bengal school, the goddess of infants, having a pussy for her appendage—a very apt symbol, but donkey is made companion of the goddess of smallpox. In like



manner crocodile is the vehicle of the goddess Ganges or rather we may call it a class of alligators but the most important thing is the story of the goddess Durga slaying the buffalo-demon. The various stages of development has passed through and brought out the present form in the Bengal mythology. Among the Greek we find Hercules slaying a monster animal Lernean hydra. In the Ramayana, not far off from the monastery of Rishi Sarabhanga, mention is made of the huge dry head of a buffalo slain in some former days. Perhaps this story in a later period was developed into Goddess Durga slaying the buffalo-demon. In the earlier stone representation we find only the goddess Durga slaying the buffalo-demon and the number of hands were four or eight, not ten, but no paraphernalia or appendage were introduced. Even in provinces other than Bengal lion under the right-foot and the side-figures are not to be met with. Only in Bengal in later period lion was added under the right foot, and the demon-god under the other, with side-figures making the whole a group representation. A question might be asked which is the pedestal and which is the vehicle. For we have pouncing lion under right foot and the buffalo-demon under the other. We might say that the lion is the vehicle and the buffalo-demon is the pedestal. The vehicle and the pedestal must not be confused. The pedestal is the continuation of the main figure giving out part of the story not fully expressed in the figure. It is, for this reason, that so sanctified aspect is

taken of the pedestal. Whether in the early dawn of Indian civilisation there existed any notion of vehicle is a point of interest to many antiquarians, and the artist are sometimes puzzled how to represent the natural elements through this form. A curious thing to be noted is that amongst the English people the broom-stick is taken as the vehicle of the Witch. In the later period the thrashing-flail or the thrashing-beam used in husking paddy is taken as the vehicle of the quarrelsome god Narada.

The antiquarians and the ikonographists find heaven and earth united when they can decipher the real import of the vehicle. It is not to be so lightly taken of, neither to be depicted as useless adjuncts in any representation. The vehicle is to bring before the people the associative aspect of the deity with some common object. It is the most important part in symbology and the ikonographist are trying to unravel the meaning of the vehicle. In every representation the exact pose, the countenance, the aspect of the vehicle must be represented to give a proper idea in the whole piece of art. What was hieroglyphic to the Egyptian, the cuniform writing to the Assyrians, this symbolic writing of vehicle is the same to the Indian mythologists. For, in every representation of vehicle we have a long story behind, sometimes known to the common-folk but in most cases the records are destroyed and a mere conjecture is only left to decipher the meaning, the period of introduction of the vehicle. Though this subject deals with

## CHAPTER XI.

### THE TENDENCY OF FUTURE PAINTING.

To know the proper view of what the art of painting has done for the development of the human race means to trace its origin from a very ancient time, how the subject was taken up by the different people of the community, to what pitch it rose, what grandeur it attained, what object-lesson it preached to mankind and how it finally succumbed by its own weight of lethargy, effeminacy, to vicious degraded taste.

In ancient India the artists had a high position in the community and in the royal court. Some of them rose to the rank of ministers or what we may call in modern language the chief minister of the fine art department. The monarchs in ancient India prided themselves as accomplished hands in fine arts. For instance, Durjodhana, when he visited Salva, appeared before the latter monarch who announced to give largesses and emoluments to the chief artists who accomplished and decorated the camp for his reception. Durjodhana, the Kaurava

king in disguise stood before him and declared himself to be the chief who had made all the arrangements for the camp, and begged for the boon which the mighty monarch Salva declared to bestow on the chief artist : and when Salva recognised Durjodhana as the wily person to come to him in disguise he was overjoyed. We also find Moya, a great architect, decorator and a person of great knowledge in the various branches of fine art, who constructed for Yudhisthira, the grand court-hall which has become the model and standard of all the royal courts not only in India but also in various parts of the world. The Kalavidya or the fine art considered in those days as a sacred branch of learning to which all must conform if they have the exact and higher knowledge which the country could afford at that time. The Rishi Narada was noted for his knowledge in music branched into various sections.

In the later period, king Dusmanta is described as examining the portrait of Sakuntala and the sylvan retreat of the Rishi Kanva, and brought to perfection the details and necessary embellishments as to keep a vivid reminiscence at the first visit of his beloved queen. In Harivangsa, mention is made of Chitralekha, a female attendant of the princess Usha, who drew the portrait of different princes, one of whom the princess liked to espouse. Not only the holy men but even the royalties and the ladies of high rank took up the art as an especial subject for accomplishments and was never thought of in a low or vulgar spirit which in the later period found in the Indian society,

as profession degraded in pandering to the vices and low propensities of the patrons. When once the art was bereft of the sacredness, holiness, the uplifting effect on the mind, down came the crash which hurled down the ikon from its sacred pedestal into its low vicious state of servility.

In the beginning when the thinkers and sages showed great liking for muse whether it was for poetry, music, sculpture, painting, or architecture, gigantic schemes and ideas were evolved from the mighty intellects who breaking down all the details, all the niceties, attempted to give vigorous representation of the inner self—the grandeur of the ego—to what pitch the human mind rises in the attainment of divinity with solemnity, superbness, magnitude and high commanding tone with hushing loving voice. No weakness, no frivolity, no technique is to be found in their performances or representations. The wild, uncontrolled, untrammelled emotions of the inner self bursting out of the flesh-casing, tried to show the great eminence, what the thinkers had attained was the main object of the muse or the Kalavidya. The nation following these precepts either through books, philosophy, epics or the object-lessons known as the representation followed the vigorous course and brought out the same dominant domineering tone into the social life.

A few generations later royalty got the upper hand in the society at the belittling of the sages and the higher intellects; the court-ceremonies, the fine diction in conversation and details of etiquette in

approaching a royal personage came into prominence. The society attempted not to go ahead, not to plunge into the unknown but to sustain and make stable what is left to them as a legacy by the mighty intellect of the past. And along with the temperament of the society the muse got the tendency of working out the details and various rules were framed to keep up the sustaining aspect of the high ideas. No new or high thoughts were introduced, but only the rhetorical portion of the embellishing aspect of muse was thought of and worked to perfection. Practically a lull, a lethargy slowly crept into the intellect of men. The independent thinkers and sages left off the art and retreated from the field and the subject was taken up by the mediocre people who made it a profession for living and sought for patrons to support them.

And when patronage became the main feature of the fine arts or the Kalavidya, the sacredness, the purity, the soul-stirring effect vanished away: a dead, inert, putrefied carrion, the jumbings of technique and details, the offal left by the great masters were belauded as the summum bonum of fine art. The vicious patrons to please their own fancies and low taste made the artists to work out according to their dictates and especially to satisfy the frivolity and gaiety of the ladies of the courts. It is thus that the art became an extinct subject and viciousness and pandering tastes took a high-flown name and was called Kalavidya. The people being affected with the object-lessons, imbibed the spirit and soon

became infected with low ideas immanated from these object-lessons and the society slowly came to the lowest stage and finally to dissolution.

The muse, whether it be poetry, sculpture, painting or architecture, shows the great development of the national ideas. In studying the representation of muse of any given period of a nation as to how the ideas are evolved and developed into a final conclusion, the national life, the very pith and marrow we can feel and measure out not from the direct suggestions of what they are going to prove but from indirect procedure which by mistake they left to point out and when compared with the various masters of the different periods the exact national position, the level of the mind, the tendencies and proclivities are easily made out. The muse might be said to be the record of national life written out on adamantine rocks. To give a great impulse to muse the first care should be to take it from the hands of the vulgar people and to put it into the charge of the sacred people with the fiery zeal and enthusiasm that high intellect might give proper respect and sacred tone to the art. Any nation, any community that might attempt to approach some easy unembarrassed state must follow the line of muse which easily charms and attracts the mind of the various grades of the society and unless the sacredness and divinity of the Kalavidya are impressed upon the artist and made to work out the representation in that high spirit, the national advancement is retarded and often proceeds in slow crippling gait.

The more the higher intellects take up the profession not in the spirit of patronising or patting but with a fervour of devotion, the more the national progress is easy and effective. It is for this reason that the Buddhist monks roamed from village to village with the representations and statues of the great master to impress the doctrines and precepts of their school and the fermentation in the society, not only in India but in many parts of the world where they itinerated, brought out the quick effect and durable stamp which has evolved the present day civilisation and the various religious movement that succeeded each other in quick process. The sacred architecture, the liturgy, the litany, the vespers, the matins and various other aspects of the society are the direct corollary of this great Buddhist movement brought out by these object-lessons. It might be called a sort of demonstration before the common people as to the validity and the living power of the muse. Practically the muse has done much in uplifting and solidification and advancement of the human thought.

A great difference is to be found between the Aryans and the Semitic schools of nations. The Aryans considered muse as a part of sacred education, the first impulse through which the divinity peeps out into the human-breast, and every effect is made to give a vivid representation of these impulses, the intonations, the modulations of voices that are coming out of the larynx by recording with the exactness of cadence and fineness of mètres, or by



making some manifestation and representation of the conceived deity, either on canvas or in solid material or in some sweet sonorous melody which the people understand, appreciate and imbibe in. This is how the Aryan schools were fond of muse and in their advanced state sometimes they made ikons of different ideas or personages to form a part of the sacred teachings. Even the Aryan branches who have taken the Semitic school of thought in matter of religion rebelled and revolted against the Semiticism and asserted their Aryanism even at the risk of schism. The first sign of the Aryan blood is that the person is fond of muse and always attempting a ikon to concretise and solidify the ideas.

The Semitics, on the other hand, are infected with the morbidity, melancholia and the insipid aspect of divinity. The Semites who were the descendants of Abraham were always labouring under this delusion of morbidity ; and poetry, sculpture, painting, and music were smothered and banished away from their mental sphere of activity. So terrible became the pestilence of this people that they smashed down the finest specimens of art, the finest representation of the loving soul, the mighty edifices which took up generations to plan out, build and decorate, with a few strokes of big hammer without appreciating the beauty and grandeur of the fine arts, thinking these standing as a bar, an obstacle to the progress of civilisation. The Semitic whether he be Paul of Tarsus or any other ikonoclast who burnt down the library of Episcus with the epithet

"The last resort of Heathenism," what havoc they did to mankind they could not understand. The book is the national life of a people. But to destroy books is to strangle them and to dwarf their intellect.

To make a right progress and healthy advancement in civilisation all over the world, the national fine art should be encouraged and brought to high perfection as to express and to represent the solid symbol of the inner life, the inner spirit, the great living, vivid force of the nation. To command the respect from other nations, to give prominence and superiority, to conquer, to absorb various nations require not the use of sword or any deadly instrument to embitter the relation, to exterminate the race and finally to enslave and cripple the people into insignificance. But the grandeur, the beauty, the high-strength giving idea, the all-loving, the all-conquering force of the nation should be presented to the other nation through the muse, the idol of the heart, the solidified form of love known as the sacred sentiment or notion of gratitude, the reverence, the high position with which the master is looked upon by his disciples. It is called conquest not of the body but of the heart and the permanency of the sweetest relation between two races is tied by bridging over by the introduction of muse from one nation to another. It is, for this reason, said that Aryanism should be preached, the Aryan ideas should be inculcated with the people and Semiticism as debarring the progress of muse should be carved down.

The exact point, how to begin by representation,

the dramatic incident of a narration should be taken up. The past and the future should be linked together in one point that would be the centre wherein to develop the ideas of representation by observing on central peg. The past incident of the narrative is better known as bringing up the development of ideas to this point and a look forward, the future speaks out of its own accord by the natural sequence of events ; an inference might follow by the mere hitting at this point. A clear knowledge, a fine discrimination on this point might be called a smart point of narration to pin down for representation. Least number of lines with the greatest volume of ideas is the highest test of painting. In too much colours, lines and other paraphernalia the mind gets puzzled as to where to fix, to find out the real centre, the real import which a painter is going to represent. The real psychological working of the mind, the great evolution in the surges of psychosis and cerebration are best exhibited by a few bold striking lines and dashing countenance than by jumbling of brush marks and patches and plastering of tints. The vigorous masculine conception of mind is transferred on canvas by some bold prominent lines of the brush. The more the vigorous aspects, the striking are the lines, cut and dry forms are introduced greater becomes the impression and cleanness and perspicuity of thoughts. This might be called the best rules of drawing. The inner self should be expressed not the flesh development, the body must correspond with the mind. The Indians from very ancient times

attempted to exhibit the self as it goes up to completeness, to infinity by lessening the attachment and trammels of the flesh-casing and finally to make a severance, a cessation of the effect of the flesh upon the self or ego. It is not beauty of the body, the grandeur of the flesh preached, but the one thing that runs through all is that the highest grandeur, highest beauty of the self should be shown to which the beauty of the flesh is dull and fade before the grandeur of the self which is the highest point, the acme to be aimed at. It is not belonging to the flesh but rather brings on a slight contempt to the attachment of flesh. The painter cries out it is not the beauty of the flesh, the colour of the skin, the delicacy of countenance but the grandeur and sublimity of the calm unperturbed state of the soul of what I seek, and with the brush "Oh Lord, I wrought Thy praise, I engrave Thy hymns with the ink of colour, strengthen me that I might exhibit Thy glory unto the humanity."

The representation is the object-lesson to educate the people. The painter must know his responsibility, his high position, when he is scratching on and colouring on the canvas that he is the teacher—the religious preacher—the national protector and guide of the people. A painter must be convinced of his own sacred calling that, for a morsel of bread, for a mere pittance dolled out to him with grudging hands he is not selling out the divine gift, the sacred muse which he has acquired. This object-lesson is of great value to the development and the education

of mind especially of the boys in their earlier days. The more uplifting, the vigorous, the masculine ideas, the expansive-tone to go ahead tendency be impressed upon the children through this object-lesson with a coating and anointment of sacredness and divinity the greater will be the vigour, the broad-mindedness of the people. The works of hundred reformers and thousand preachers and politicians are done by a single painter. A single man of muse of whatever branch it might be, if he knows how to handle his brush or to paint with vigour, sacredness and fervour of devotion, might do fifty years' work of a nation within two years.

The painter must be careful as not to pander to the gaiety, the frivolity and low propension of the rich for the few bits of money but the sole aim would be to rouse up the national sentiment in its true spirit with vigour and manliness or to develop such ideas as love for humanity in the same unbiassed, unhampered and equanimous aspect of mankind. The soft-heart, the love for humanity should guide the brush of an artist but the amorousness, the vanity, the grovelling taste of patron as to pollute the fingers and impure the mind should always be avoided.

The national sentiment, the incident, the life of a national-hero should be the subject of a representation that might enable and vivify young mind to the higher exertion. The incidents, the anecdotes of the national heroes or of similar persons or ideas should always be put before the eyes of the people, that the vigorous struggle either in the material or spiritual

plane of the great personage be always put before the eye of the people as to remind them of the incident of the great master and how well he can model his own self and stand firm and resolute in the struggle of his own life and to overcome and surmount all difficulties. Drooping, cringing, effete ideas should not be represented when the nation is cornered and loses all self respect and makes a hasty retreat even at the risk of good name. They pine and sob and lament and lack only about resignation and will of the Lord without knowing a bit of its meaning. The lazy, slothful tone becomes the text of the religion and slavish ideas become the doctrines of the people, and always cry "Lord I am Thy slave, Lord I am the slave of Thy slave" and so on. This is the most degraded state of the society—the abject state of the people—and painting, music and other branches of the muse are formed, preaching the low depressed state of the national life, not only represent themselves as women and effeminate in their temperament and pose but sometimes represent them as female attendants of the females and a most vicious lifeless state of society. Whether the degraded and enslaved state of the nation has brought out such muse or the low ideas of the muse has wrought out the enslavement of the nation is difficult to say. But strike off the ideas, make the ideas vigorous and manly, and effeminacy and vulgarity will run away.

In India to make a vigorous stand, to ennoble the people to bring in divinity and fervour of devotion, the incident of Arjuna as is described in mytho-

logy in various aspects should be the subject of the artist. The life of a nation is centred in the national hero and his life and incidents should be presented before the people. The too many amorous figures and feminine characters are not the taste of Indian mind. Devout-heart, fervent enthusiasm for divinity, calm and majestic gait and masculine and vigorous thought are what the Indian likes most. Minor details are not the question here but bold conception and vigorous delineation is the life of a painting.

One thing to be proposed here is that the University or any other learned body should make the fine art as a separate branch of their curriculum and honour and degrees should be bestowed for the knowledge of this Kalavidya. In the Buddhist period Buddhist University made Kalavidya as a subject for education and lest it might fall into the unworthy hands, the trained and educated persons took up the subject as a fit object of study. The ancient ideas of Kalavidya, the sacredness, the great efficiency in study should be slowly introduced in the university curriculum. What science and philosophy do to the society; painting and sculpture do the very same thing in ennobling the mind of the people and are the easiest way of developing the national mind. The sooner the subject is considered by the learned body it is better for the people. First try by the female student, then introduce among the male students. Blessed are the men who revive and bring into practice the spirit of the Rishis and the ancient masters and solve the problems of representation.

# ERRATA.

Page 19	line 4	for	master-pieces	read	masterpieces
" 24	" 17	"	atlast	"	at last
" 37	" 2	"	bringh	"	bring
" 40	" 22	"	appertures	"	apertures
" 42	" 18	"	exhaultations	"	exaltations
" 63	" 21	"	parripassu	"	pari passu
" 66	" 16	"	effiminacy	"	effeminacy
" 83	" 14	"	"	"	"
" 83	" 30	"	"	"	"
" 84	" 6	"	Princes	"	princess
" 84	" 9	"	effiminate	"	effeminate
" 84	" 26	"	"	"	"